

KISS UNMASKED AT LAST? PAGE 19

HIT PARADE

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\$1.25 SEPTEMBER 1980

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PUBLICATIONS

CLASH BACKSTAGE

FAST TALKING WITH
JOE STRUMMER,
MICK JONES
& LISA ROBINSON

POLICE
NILE STYLE

PRETENDERS

BLONDIE
DEBBIE'S JEANS

BOOMTOWN
RATS

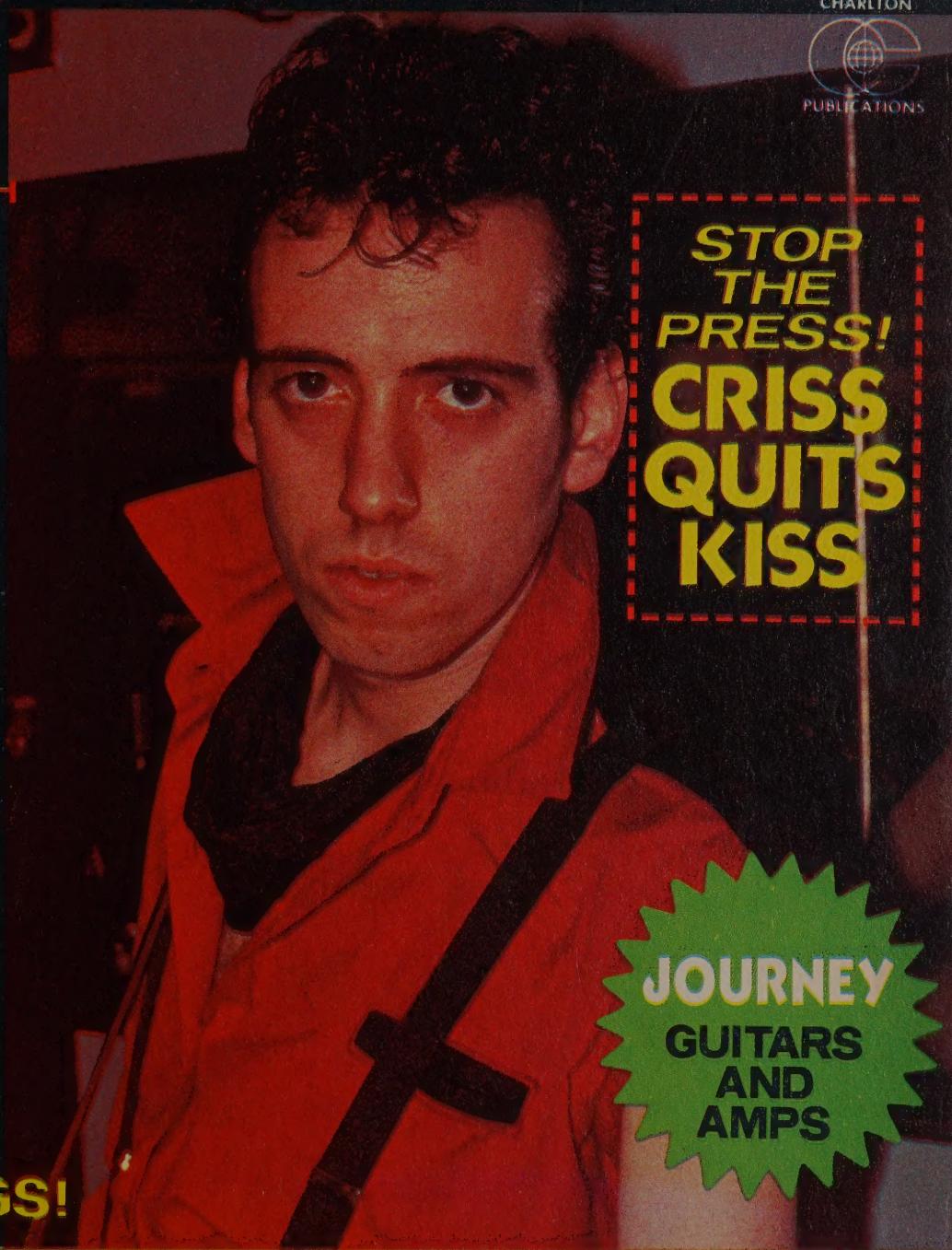
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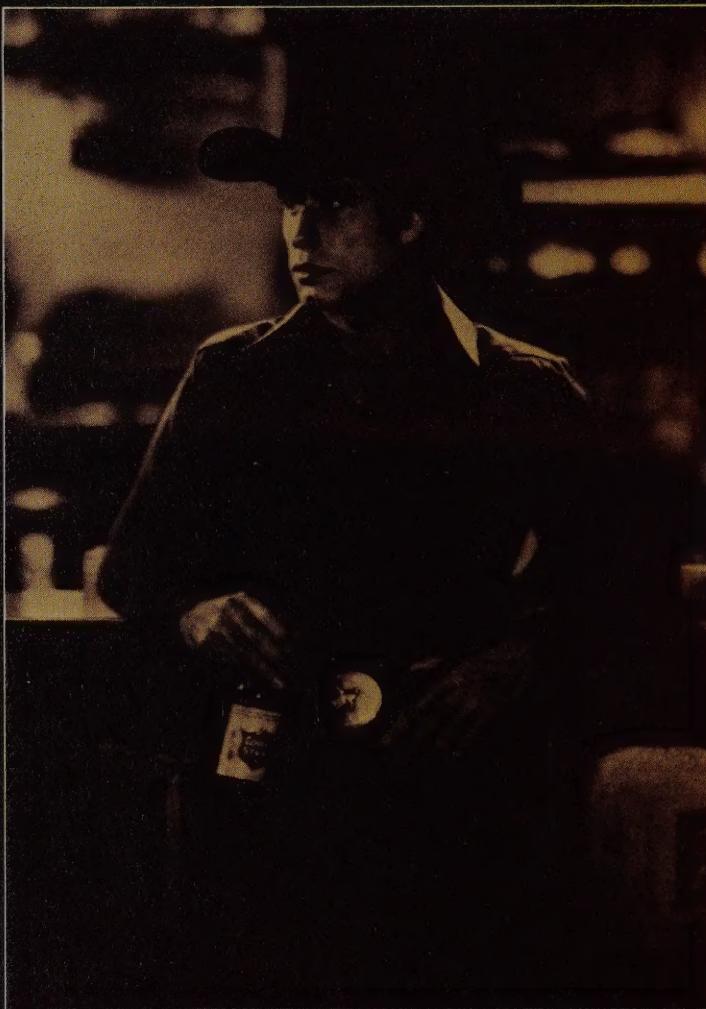
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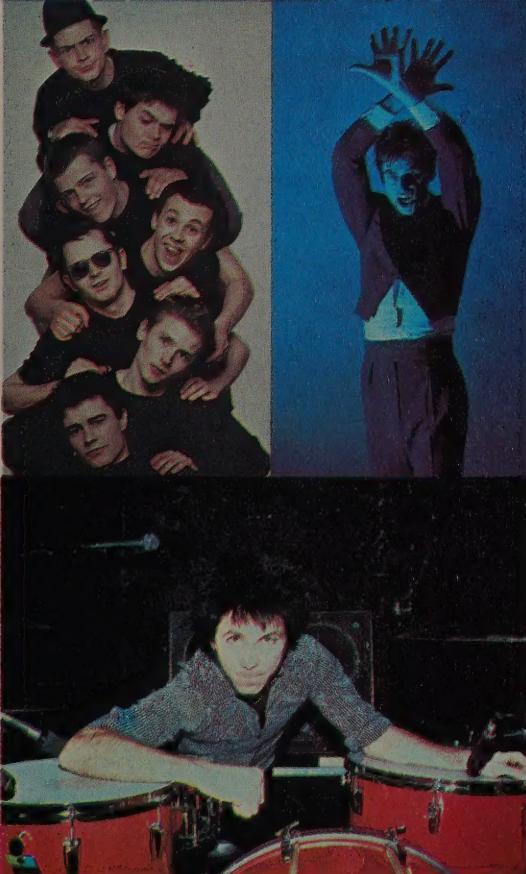
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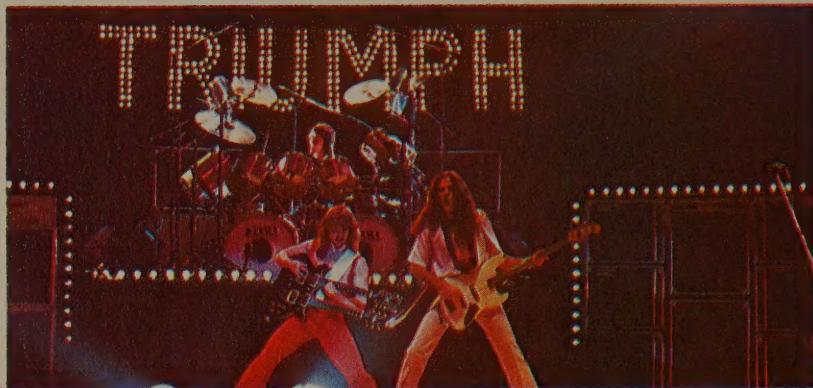
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ROCK & ROLL HOTLINE



"I was sure we'd lost our propeller..."

TRIUMPH TOUCH DOWN

You think it's easy being a rock & roll musician? Just ask Triumph's Mike Levine about some of the more harrowing experiences he's faced and he'll tell you all about the day during their recent Canadian tour, when they were about to land at the Kirkland Lake, Ontario airport in a six-seater Piper Aztec when all of a sudden the pilot aborted the plane's landing, revved the engines, and jerked the plane upward.

"I was sure we'd lost our propeller and were about to die," said Levine, "but the pilot assured me he was only trying to avoid hitting a welcoming committee of one who was standing on the runway to greet us." Just who was the troublemaker? A six-foot grizzly bear!

TOP TV

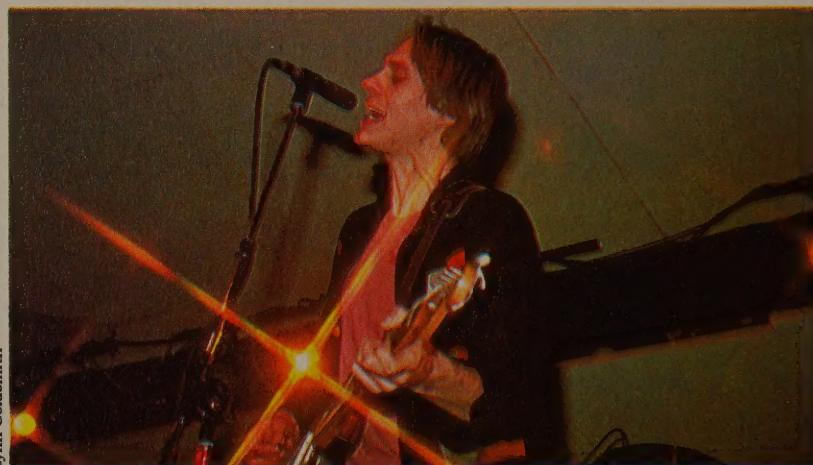
For the first time in their career, that "little 'ol band from Texas" — ZZ Top — appeared on selected live and taped television shows throughout Europe during their recent tour of that continent. ZZ, who are Billy Gibbons, Dusty Hill and Frank Beard, are having huge success here and abroad with their debut Warner Bros. release, *Deguello*.

In addition to the televised shows, which included the BBC's *The Old Grey Whistle Test* and the French *Chorus*, ZZ also performed a historic live show at the Rockpalast in Essen, Germany that was broadcast throughout Europe, the Scandinavian countries and The Soviet Union on Euro-Vision network.



Bob Alford

ZZ onstage



Lynn Goldsmith

Tom Verlaine

NEON AFTERGLOW

Released on Shake Records is the Neon Boys EP: "Love Comes In Spurts"; "That's All I Know", backed with Richard Hell and the Voidoids' "Don't Die", and "Time". The Neon Boys were, of course, Richard Hell and Tom Verlaine with drummer Billy Ficca, and, according to Hell, recorded these songs in late 1973 at "the cheapest four track studio we could find advertised in the paper — a man's basement in Brooklyn." Hell added: "The only way we've tampered with the recording is to re-mix it; no new overdubs, and we've left it in mono since no single instruments could be isolated to send through a speaker." Hell also said that the Voidoids have disbanded and he's decided not to form a band until he has an album contract. He'll continue to release singles until he gets an "acceptable" offer.

CARLY TOUR TALK

Carly Simon's reluctance to make pre-announced appearances is a well-known fact, but now, with the release of *Come Upstairs* — her first album since signing a recording contract with Warner Bros. Records, she's reportedly eager to perform before live audiences.

Carly, who's had numerous gold and platinum success with such tunes as "You're So Vain" and "Nobody Does It Better," wrote all the material on the new album.

Reportedly eager to perform...



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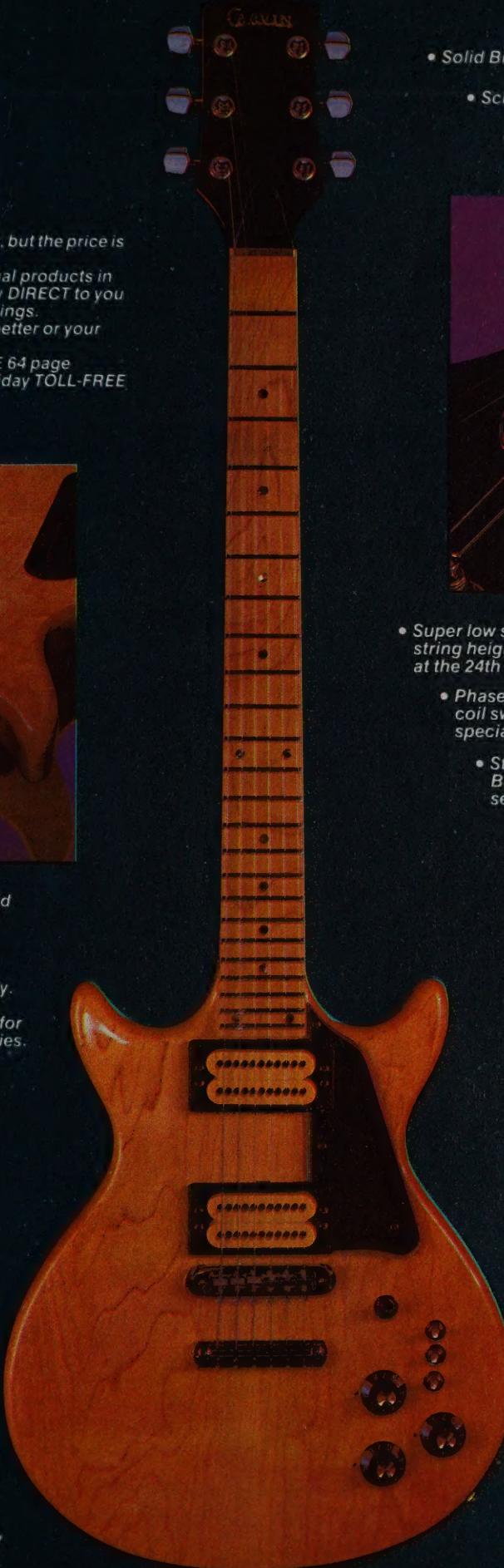
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CHRISSIE HYNDE TALKS

About The Pretenders, & Hopes, Plans, Dreams and Ambitions

By Lisa Robinson

While many lead singers claim not to be the *star*, in Chrissie Hynde's case it is obvious that although she is the visual focal point onstage, even though she has the voice and writes the songs — she is, along with Pete Farndon, James Honeyman Scott and Martin Chambers — a member of this strong band called The Pretenders. Leaning on a Chicago Holiday Inn bed, sipping champagne, talking about her hopes, plans, dreams and ambitions, Chrissie told me: "I think up to now, I've been the obvious one to single out." And indeed, she is sexy in a strikingly androgynous way, and the press tends to fixate on her. "But," she says, "now I see that if the band endures another year, and people come to see us, the other personalities in the band will come forward, because they're all very strong. I don't overshadow the others, and I don't say that to be humble, I just know I don't. Also, if I didn't play good guitar, they'd kick me out."

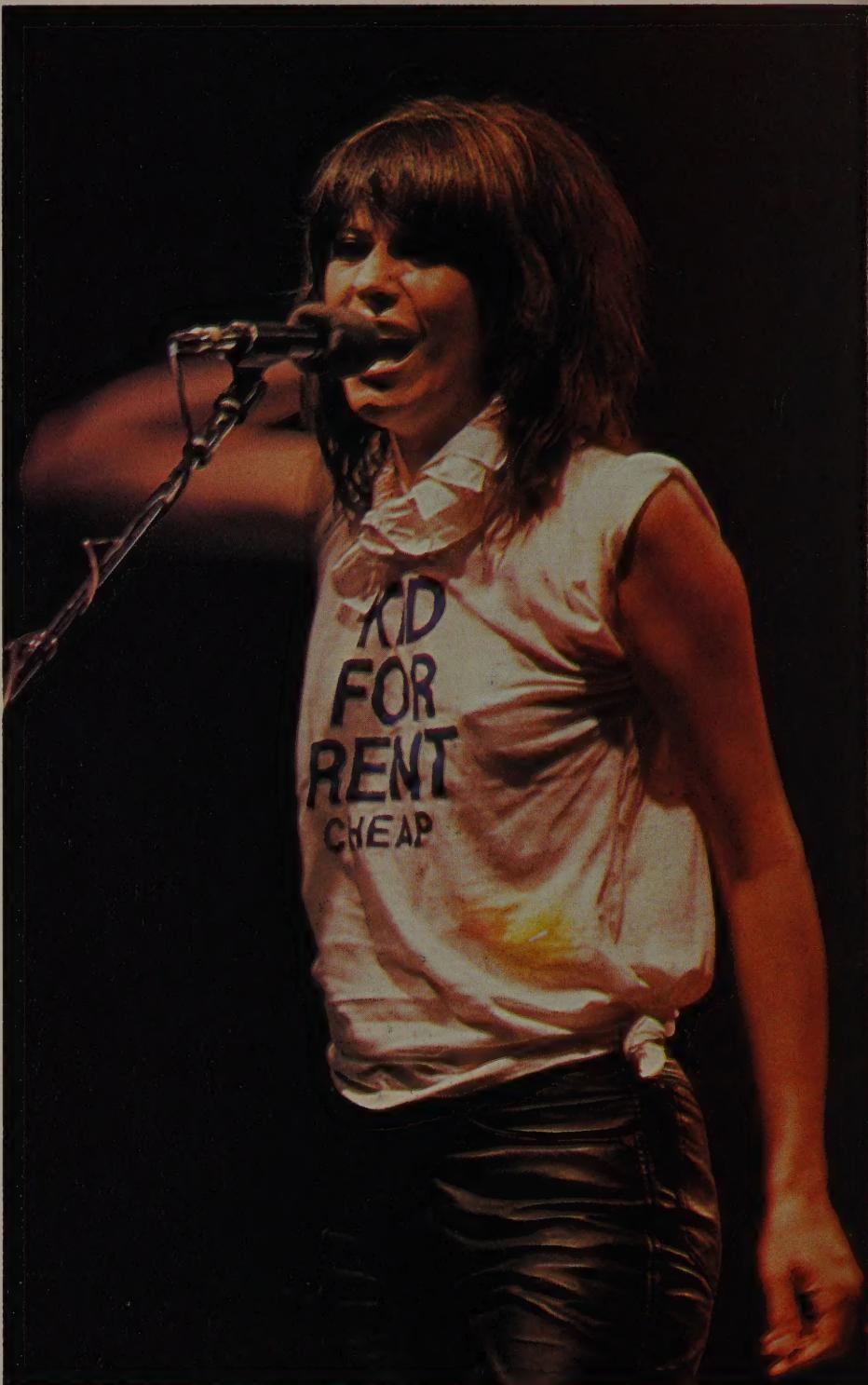
"Obviously, my life has changed," she continued. "I'm not the anonymous bum that I was when I left Akron, Ohio, went to England, and hung out for years trying to get a band together. But none of this has gone to my head. I like being on the road, I'm a vagabond anyway — I like living out of suitcases, being in hotels — I'm having a good time."

"Look," she points out, "I'm working in a band that I dig, in a band that inspires me. I get to do what I want to do. It's like every kid's dream — you get into a band so you don't have to work. I can call my own shots. I have to make compromises, but not as many as if I was waiting on tables."

"If you had asked me what I wanted to do when I was sixteen, or even fourteen, this is what I would've wanted to do. But the time wasn't right, it wasn't happening with me. If I had wanted to get into a band years ago, there would have been so much emphasis on the fact that I was a chick. I wouldn't have been interested in doing it then. But I was always nuts about music, just about everything. I was nuts about Dionne Warwick, The Orlons, Dusty Springfield, Bobby Womack, Mitch Ryder and the Detroit Wheels, James Brown..."

"My interest was with this vision I had. In order to stick to your guns, and to do something that you want to do, and something you want to dedicate yourself to — you mustn't put something else before it. Not ever. And so, I've stayed to the format I've always lived by. I don't know exactly what I'm going to do, but I know I'm damn sure of what I'm not going to do. No one's going to make me do what I don't want to do. It doesn't mean that I wouldn't cocktail waitress or clean houses, I'd have to get by, but I wouldn't get stuck in a rut where I couldn't get out! I've always kept

Richard E. Aaron/THUNDER THUMBS



"I don't overshadow the others, and I don't say that to be humble, I just know I don't. Also, if I didn't play good guitar, they'd kick me out."

myself pretty loose, and had enough give that I could pick everything up and take off — always."

When asked if she thinks she has guts to have spent all this time trying to get it together, in the face of a variety of obstacles, Chrissie thinks for a minute and says: "I never looked at it that way. I just didn't have the guts to stay in a situation when I didn't like it. I've never been able to do something I didn't want to do. I can't fake it because I would have cracked up. I'm not equipped to handle that kind of thing. I didn't look at it as having guts, maybe just that I'm different from people who can do that. I can't. I know when I'm beat."

Within just one year, The Pretenders are big. "Stop Your Sobbing" was released in England, zoomed up the charts, the band went to France to do their first gigs, and Chrissie recalls: "We didn't know what the hell we were doing. I'd never played guitar and sung onstage before. We were really rough, but all the journalists over there acted like they'd just discovered a new band and it was a big deal."

But she is quick to point out: "I'm glad to say none of this has gone to my head. It kind of bugs me out a bit that I'm not anonymous; if I go to a club to see a band and I'm up front sort of rocking out and eventually I see that someone is looking at me instead of the band, that bugs me. I don't want people to stare at me."

"But, look, I'm allowed to get up on a stage and sing songs, play the guitar, with a band I like, and I'm getting paid for it, so I can't possibly complain. Mind you, I complain every single day of my life, I've always got something to moan about. I'm depressed a lot of the time, I mean, the world depresses me. But that's nothing new, I've been like that all of my life."



Sheila Rock

"I'm working in a band that I dig, in a band that inspires me. I get to do what I want to do. It's like every kid's dream..."

"The most important thing is, I've always been interested in music from a strict point of view. I've gone to see a lot of bands, and the guitar player and the drummer, the bass player, all of it is very important to me. I could never imagine being in a band and just singing and getting just anybody behind me who could sort of carry it. It wasn't going to be me with a backup band. The idea was, I always wanted to be in a band, and I would have been happy just to play guitar in a band and not sing. But I couldn't restrain myself, because I couldn't find anyone else to do what I wanted..."

What's next?

"Well," said Chrissie, "I'll stay with the band for another year or two or three, however long we keep it going. I'll always write songs, but I can't sit down and turn them out. It's bloody hard for me. It's like digging a trench, and it's like torture when I'm under a pressure for a deadline. I've never been able to work under any kind of pressure. As soon as there's any pressure, I'm off; that's me, I don't like that. It's the theory that a cat will sit in your lap all day, but the minute you clamp

down on her she'll get off as soon as she can. Some people work well under pressure, but not me. I don't feel at all competitive, I don't like working to deadlines, that's why I was a failure as a student. If I had nothing to do, I'd go home and paint all night, but if I had to come up with a painting by Tuesday, I'd just go out and get drunk for a week."

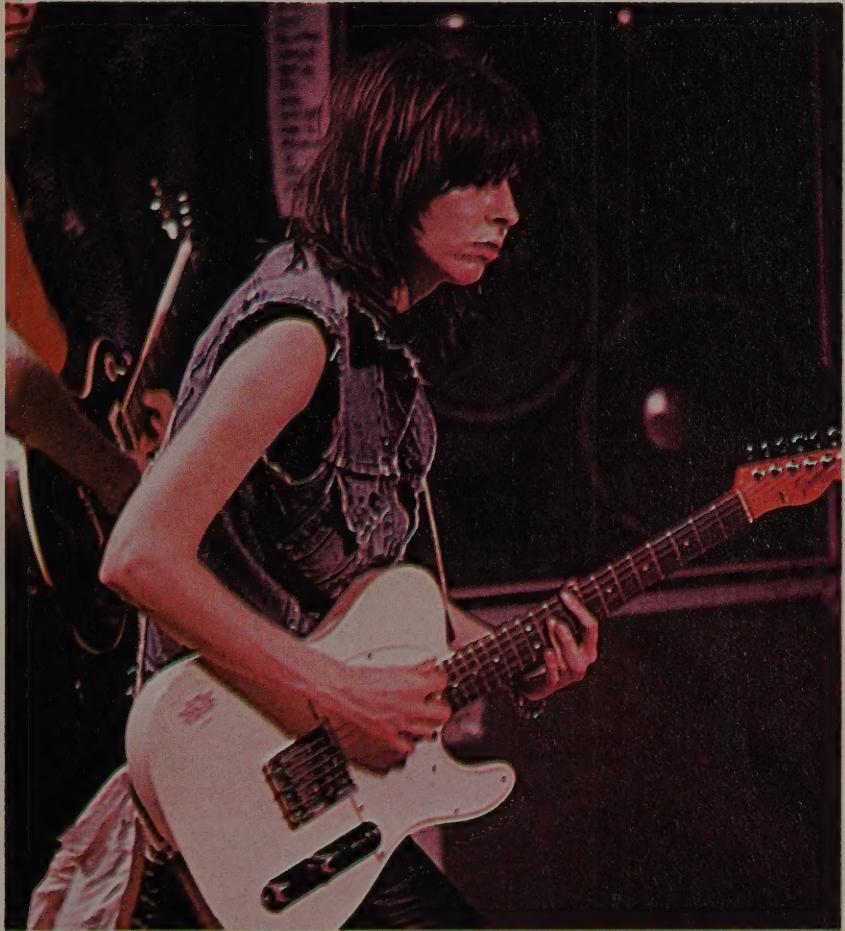
One more question: What kind of music is The Pretenders' music?

"Pop music," says Chrissie, without a second's hesitation. □



Richard E. Aaron/THUNDER THUMBS

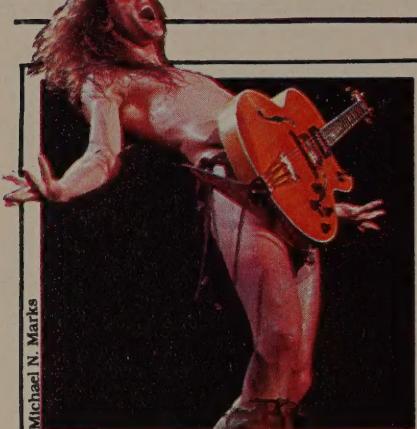
"I just didn't have the guts to stay in a situation when I didn't like it. I've never been able to do something I didn't want to do. I can't fake it because I would have cracked up."



Sheila Rock

"I don't know exactly what I'm going to do, but I know damn sure of what I'm not going to do."

ROCK & ROLL HOTLINE



Michael N. Marks

What more can we say?

LOOK BOTH WAYS BEFORE CROSSING

Ted Nugent, the "Detroit Wildman" of rock & roll, headed back to L.A.'s Coliseum to compete in the second annual Off Road Championship Gran Prix, determined to improve on his third place finish in last year's Celebrity Challenge competition.

After spending most of the winter recording his new album, *Scream Dream*, Nugent set some time aside in the spring to improve his off road driving technique, practicing on his three 4-wheel drive vehicles which he usually uses when he goes off on those famed hunting and fishing expeditions in the northern wilds of Michigan.

Also participating in the Celebrity Challenge at the Gran Prix — driving CJ-7 jeeps over a 3/4 mile dirt track built to duplicate the excitement of Baja California desert racing — were such luminaries as Patrick Duffy who portrays the handsome Bobby Ewing on TV's popular series, "Dallas."

This event will be televised nationally over CBS stations sometime this summer on the "CBS Sports Spectacular."

MR. AND MRS. SMITH

Two days before she married guitarist Fred "Sonic" Smith in the Mariners Church in Detroit, Patti Smith telephoned me to say she's working hard: "I'm paying a lot of attention to international affairs now," she said. "I pray for the people of Afghanistan; it's really what I think about the most. I'm into serious study — I play the clarinet and Fred ("Sonic" Smith) plays saxophone and we listen to a lot of jazz."

"I'm real healthy, and look the same, although my hair is very long — I haven't cut it in over two years. It's beatnik length," Patti added. "I'm gathering strength for a positive underground. I think that in the 1980's true art is going to be on the rise again, and I'm getting ready."

The only attendants at Patti's wedding were both sets of parents (Mr. and Mrs. Smith and Mr. and Mrs. Smith) and the bride wore an antique white wedding gown and ballet slippers. *From Lisa Robinson's Rock Talk.*



Richard Aaron

"I'm gathering strength for a positive underground."

"I've reached the end of my rope with my international experiments..."



Barry Schultz/RETNA



"Everybody has something that they're going through..."

QUICK DRAW FROM LIFE

A lot of people think that everything Billy Joel writes is autobiographical, but it's not. "I'd be dead if it was," said Billy. "I'd have to be 80 years old."

"I gotta draw from life," he continued, "but not my own life, other peoples' lives. Everybody has something that they're going through, something they have to say, and I'm a good listener. I take a lot from other people, I just use pronouns that might throw people off..."

"Everything is autobiographic in the sense that I've kind of vicariously imagined it or lived it — if I'm going to write about it, I have to have some kind of feeling for it, so it may be second-hand experience, but it's not necessarily *not* about me."

Despite the superstardom status he's attained with such hits as "Just The Way You Are," "Movin' Out," "My Life," and "You May Be Right" (from his latest lp, *Glass Houses*), Billy hasn't lost the perspective that's made him one of the best-loved and admired musicians in the world. "You gotta be able to laugh and make fun of things and have a joke about it," he said. "If you take yourself too seriously, you're a drag and it gets boring."

"I like the Beatles because they laughed at themselves all the time, they could make a joke. I take my music seriously, but not the ramifications of it."

"You just go with the moment. I've been a music lover since I was four years old, and as far as I can see I'll always be a musician. I don't want to ever stop doing that. I like it too much."

IGGY ENDS INTERNATIONAL EXPERIMENT

After living in Berlin for the past few years, Iggy Pop announced that he was ready to move back to America. "Berlin is infested with art," he said. "Everyone's dressing up. It's everything I tried to get away from. I really like New Orleans, and I think I want to live there for awhile. It doesn't feel like anything I thought was in America. It has a lost, forgotten feeling to it, and I like its seediness, the heat, the food. It's a good place to play the guitar."

Talking about guitars, guitarists, and other musicians, Iggy had this to say about the band he put together before his last tour: "I'm having a laugh a minute with these guys (Michael Page, Doug Bowen, Ivan Kral, and Rob Duprey), I really like playing with them. I've reached the end of my rope with my international experiments — you know, putting an English guy with a Dutch guy and a Chinese guy ... I'm happy to play with some Americans. This band is a thousand, billion times better than any band I've ever had."

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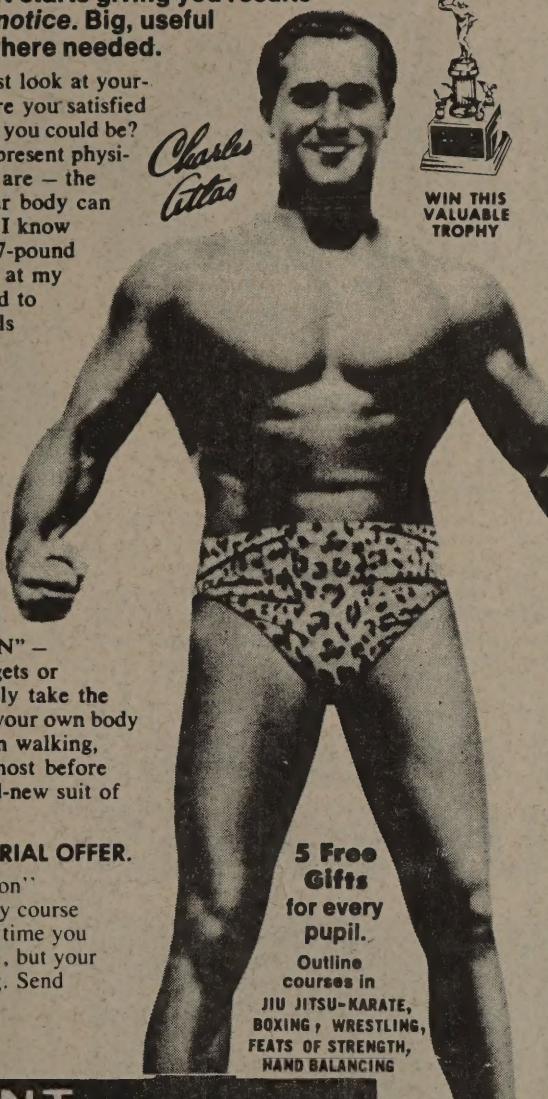
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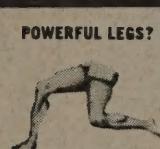
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WE READ YOUR MAIL

The Inmates

Dear Hit Parader,

So Cincinnati isn't exactly the rock capital of the world, but why did you change the words of "Dirty Water" by The Inmates in the song lyrics? The lyrics are "...down by the banks of the Ohio" — not the River Charles, and Cincinnati is my home, not Boston!

Cassey Blue
Cincinnati (#1), Ohio

Dear Cassey,

The Inmates (Bill Hurley, Peter Gunn, Tony Oliver, Ben Donnelly, and Jim Russell) did forty versions of "Dirty Water" for promotional purposes, substituting different names of cities and rivers. So it's the banks of the Ohio and the River Charles! (Ed.)

Ted Nugent

Dear Hit Parader,

Is Ted Nugent going to put out any more



The Inmates recorded forty versions...

albums? I'd also like to know the names of his kids.

Ted Nugent, always & forever — #1 Springfield, Virginia

Dear Always & Forever,

Ted's new album, *Scream Dream*, should be in the stores by now. His children are: his daughter, Sasha and his son, Toby. (Ed.)

Boomtown Rats

Dear Hit Parader,

Please tell Bob Geldof from us that he's a wonderful human being.

Sincerely,
Sara and June Nethercut
Stockton, California

Dear Hit Parader,

I really enjoy the Boomtown Rats. I would like to know a bit about Bob Geldof. I'd like to know if he's really Irish. Is he married? When is the group going to record another record? Where does he live? When is his birthday?

Thank you,
Karin Burck
Kenabek, Ont., Canada

Dear Karin,

Bob is really Irish, he's not married, the group is planning to record sometime this summer, Bob lives in London, and his birthday is October 5th. (Ed.)

Joe Perry

Dear Hit Parader,

I heard that Joe Perry, former lead guitarist of Aerosmith has a brother named Steve Perry of Journey. Is it true?

Fred Arthur
Goldboro, N.C.

Dear Fred,
No. (Ed.)

STOP THE PRESSES- CRISS QUILTS KISS



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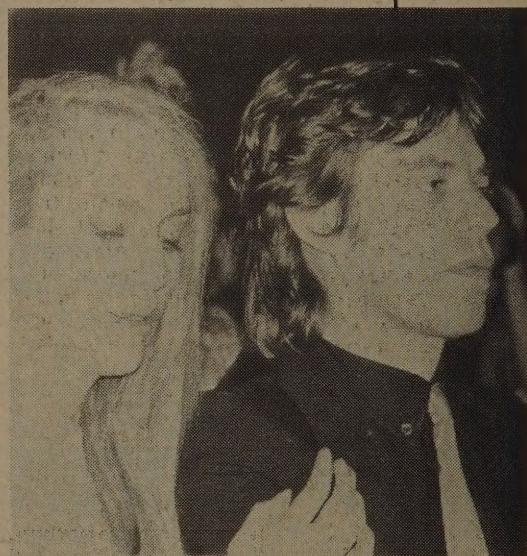
The fearsome foursome are a threesome now. Kiss manager Bill Aucoin made a stunning announcement that Peter Criss, drummer and cat-man of Kiss has left the group to pursue a solo career. Kiss, who recently put off their upcoming tour to spend more time in the studio finishing their latest album, have already started to audition for a replacement drummer, although there is no word as to who they have in mind or whether the new member will have to wear the old make-up that Criss made famous over the years.

In breaking the news, Aucoin's

announcement said that Criss 'emphasized that he has received overwhelming encouragement from Gene Simmons, Paul Stanley, and Ace Frehley' and that he left because of 'his desire to explore a new musical direction'.

Criss will be releasing his own solo album, titled "Out of Control" and although he's out of the band, Aucoin's announcement said he 'will continue as a member of the Kiss partnership and will be involved in future decisions made by the band'.

ROCK-ACTION



CAPTION

Mick Jagger and Gerry Hall are just folks sittin' in the audience at the Bottom Line in NYC one evening recent when Mr. Jagger and Ms. Hall dropped by to see old friend Jack Bruce premier his new show.

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THE BLONDIE STORY:

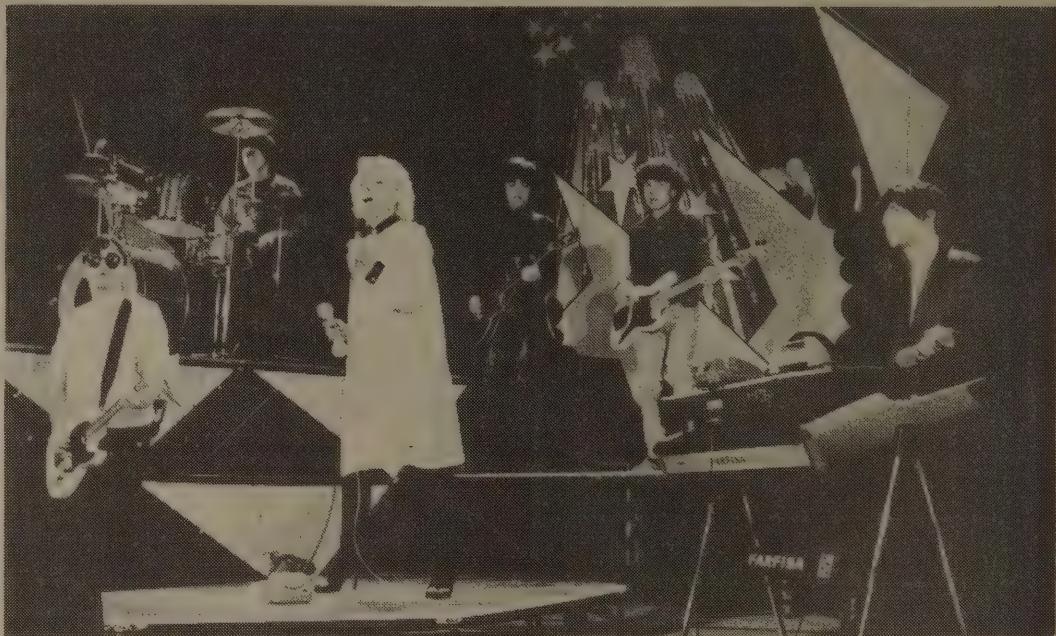
ONE BY ONE

DEBORAH HARRY

Born in Miami and reared in New Jersey, she always wanted to live in New York. "I had some friends who were much older and were painters and jazz musicians. I worked at Max's Kansas City when Warhol was making those 12-hour movies.

"I tried to model for a while but I was never the right type. I'm too much of my own self and a mixture of all things that models absolutely must have. I got a few jobs as a character kind of person.

"I think some things that are always put down about girls, like being clothes-and-fashion conscious, are great. I like to wear clothes that make me feel like a different character. I think that all the girls and guys who appear on stages try to look the best they can. It's just a sense of style — and if I'm gonna be compared to anyone in that way, I would try to be like Bowie 'cause I feel chameleon-like and I always go through a lot of changes.



"I was never wild about a group that wasn't both visually and musically exciting..."

"I was never wild about a group that wasn't both visually and musically exciting to the point where you *really* had to watch them. I know I'm a good singer, but I feel that I'm doing a lot more on stage.

"My goals? I don't have a five-year plan. The group was never a pre-conceived idea. It grew, it fed on itself, it supported itself and I feel that the

way it generates excitement will continue for me. But there should always be room to experiment."

CLEM BURKE

Born on November 25, 1955, he also grew up in New Jersey. His high school band played for Cousin Brucie's Big Break on WABC in New York, thus he played at Carnegie Hall at the

age of 15.

"I played guitar a little, but basically was on drums. Keith Moon was my favorite drummer, the biggest influence on my style and outlook. I'm into show biz type of drumming; I really like to play live.

"I'm a real Anglophile. The American music that influenced me was on AM radio back in the '60s, not the music you hear now, though I like disco music — and electronic stuff, that's the other side of it.

"I'm an ultimate fan. I'm really into pop ideology — we're basically a pop band. I'm into rock 'n' roll history, too. Because, it's so young, it's pretty easy to trace and you can study the whole span of it.

"I like to go to the movies, read somewhat and go horseback riding. My personal ambition is to keep horses and my professional ambition is to see a Blondie's Greatest Hits album. If we had that, I'd be able to buy the horses."

JIMMY DESTRI

He went to the School of Visual Arts in New York where he studied graphics and fine art. But he dropped out and took a pre-medical course at the City University of New York for some odd reason. "I didn't want to be a doctor; I just wanted to find out about blood.

"I have no background. I was in school and after that, joined Blondie. I'm self-taught in everything; I stole everybody's licks and put them together —



L-R: Deborah Harry, Clem Burke, Frank Infante, Jimmy Destri, Nigel Harrison, and Chris Stein

made my own soup out of it.

"It takes me a very long time or no time at all to write a song. Five seconds or five weeks. It either comes out very fast, there almost all at once and all I have to do is get a cool title, or it takes weeks, developing it to make it simple. 'Kidnapper' was written in 20 seconds in a closet. 'Fan Mail' was written in a minute.

"I've been getting involved in producing. I started with a teen wave group called The Student Teachers and I've done some masters with Gary Valentine."

NIGEL HARRISON

The British member of the group, his introduction to America was in a band called Silverhead, from 1972 to 1974. When it broke up he moved to Hollywood because "I'd sooner be out of work there than in London. I ended up playing with Ray Manzarek on and off

for two years, but I was waiting for the right band to come along.

"Within a week of meeting Blondie I joined the band. I thought they were really European. I liked the songs; I thought they were inventive. It was so refreshing to see a group who looked good.

"I wrote 'One Way Or Another' on the last album with Debbie. But if I had more time, I'd love to produce, I'd like to get hold of a band and put a great record out. I fancy myself as a bit of a talent scout."

FRANK INFANTE

A native of Jersey City, N.J., he started out with Blondie because of friendship with Clem Burke, who comes from Bayonne. They got to know each other on the local band circuit.

"I played with Blondie before I joined them. We did a jam at a big punk festival years ago. I

used to go to CBGB's and see them when they first started. I had my own groups then called World War III and Rocks. When they needed a bass player for the second album, I told Clem I would do it even though I'm a guitar player. I did a couple of gigs with them after that album, switching back and forth from bass to guitar until Nigel (Harrison) came to play bass.

"I write all kinds of songs. The bands I played with prior to this were more hard rock, like the Sex Pistols. 'I Know (But I Don't Know)' just came out, it wasn't planned. I'm glad I get to sing it on stage because I like doing something else besides playing.

"I think we just try to play three-minute pop songs. We keep solos to a minimum. We're very into the way we look. The psychedelic age might return, but I can't play these songs when my hair's too long."

CHRIS STEIN

He got his first guitar at the age of 11, and is completely self-taught. "I came out of the whole black-blues-folkie period. There was really no rock when I was growing up. I'm an old blues man.

"It was during the New York Dolls period and the advent of new wave, when I met Debbie, that really got me motivated. I've been taking photos since I met Debbie, so I've a record of everything we've ever done. I've gotten a good history of the new wave scene in New York as it evolved.

"It's obvious that the time is right for everybody to do everything rather than stay in a traditional mold. I'm into space music, science fiction type music at the moment. I really admire Andy Warhol, because he manipulated the media. I think that's the hippest thing you can do." □

BLONDIE: JEANS & DRIVE-IN NEWS

Even though Blondie had a number one single with "Call Me" their contribution to the movie "American Gigolo" soundtrack, the band has spent most of their time in recent months off the road. The reasons behind their not being out on tour were partly due to political and legal situations surrounding the band, but also because everyone in the band wanted some time to pursue their own individual projects after three years working at being Blondie without any breaks.

Individual band projects center around the activities of members Chris Stein, Jimmy Destri, and Debbie Harry. Both Chris and Jimmy have been active in the local New York music scene as producers, each working with as yet undiscovered bands whose music they think should be heard. In her free time Debbie has been reading movie scripts, going to local clubs to mix the sound for the B-Girls, and, with Chris, writing songs with friend David Johansen.

In addition Debbie recently joined the list of famous folks, like Gloria Vanderbilt and Reggie Jackson, who have endorsed a line of blue jeans. Debbie's jeans will be on sale in stores soon. She said she considered this all in the tradition of promoting a good old American product, like rock and roll. "Of course the money was a great incentive," she added, "and we'll probably get flack for 'selling out' or whatever. But the jeans company has given us total approval of the artwork and the ads, and it'll give us a chance to do some great tv ads." Even though the jeans probably won't be pre-ripped, Debbie says it'll be a youth line, "compatible with what I'd wear."

In other news, Blondie's first movie



Debbie and the rest of the band play themselves in "Roadie"

appearance, in the film "Roadie", is close to opening at your local theater (or drive-in), as we go to press. The film relates the bizarre experiences of a roadie and a groupie, from their first moments together until they are about to embark on an adventure with an object from outer space. Debbie and the rest of the band play themselves in the film and will no doubt be contributing to the soundtrack album. Also in the film are Meat Loaf in his first leading part as a film actor. Meat's role being that of a beer truck driver from Texas who also happens to be a mechan-

ical wizard. He accidentally comes upon an extraordinary young lady and through a series of events she is forced to lure him into joining the Rock 'n' Roll Circus, the band for which she is a groupie of sorts.

Among the other stars in the film are Joe Spano, Richard Marion, Sonny Davis, and Don Cornelius as well as Art Carney. A top batch of music stars are also in the film, not only Blondie, but Alice Cooper, Roy Orbison, Hank Williams Jr., Asleep At The Wheel, and some other bands who aren't in the film but are heard on the soundtrack. □

SPINADDICT

by
JAMES
SPINA

Record Reviews

Even though there are a number of important albums to be dealt with this month, I am going to keep the reviews short, in order to balance out the lengthy PIL ramblings of last month. Firstly, I would like to deal with a few things which are not directly related to particular album reviews. I don't know if you realize this but there is a heavy metal revival going on in England at this moment. Def Leppard is the first release of one of these 'new wave' (???) plod and droll units that has come my way and they don't even deserve the indented space of a record review. Although it is true that about ten years ago I had quite a soft spot for this variety of rockiron-rollers, they do nothing to me now. Far be it from me to even offer slight encouragement to a future generation of Uriah Heeps, Deep Purples and Black Sabbaths. If I want a taste of that junk I can easily refer to the old albums. I don't need new groups reinforcing this garbage. The audiences in England lapping this drivel up are actually rather interesting, though. The crowd is mostly male, extremely long haired, dirty denimed with a splash of leather and speckled by imaginary guitarists flaying cardboard cut-out guitars while aping the macho-moves of those on stage.

Who needs it? Come to think of it ... who needs all these silly two-tone groups retying ska music and escalating the price of pork pie hats. I do find snatches of Madness, The Specials and Selecter quite entertaining and occasionally danceable, but the whole thing is starting to reek of that mod overkill we went thru last year. This isn't to say that you can't be original and root conscious at the same time. Rock and roll has a built in remake-remodel quality to it that never frowns on stand out quality. I have no real criticism to level at The Fabulous Thunderbirds, Matchbox, Arrogance and Robert Fripp and yet they all deal with the past in the present for the future. It is not any particular band that worries me. It is bandwagons and the inherent jumpers they encourage.

Some people complained about my one sentence review column some months ago so this Spinaddict is for everybody that thinks a record deserves at least two capital letters and two periods.

BARKLEY JAMES HARVEST "EYES OF THE UNIVERSE" (POLYDOR) The most embarrassing thing about this group is that I own every album they ever made. I wish they would stop putting one good song on every album so that I could stop this silly habit.

LINK WRAY LIVE AT THE PARADISO (VISA) Wray deserves quite a bit of credit for delivering that baby-brat called rock. Get it at least for the live version of "Rumble" and, at most, for some of the rawist noise that could possibly emanate from someone old enough to be my father.

DARYL HALL "SACRED SONGS" (RCA) This solo venture, produced by Robert Fripp, is now almost two years old, having been held up by RCA. I don't really know the reason for the delay since this stuff sounds as dull today as it would have two years ago.



DARYL HALL

THE JAGS "EVENING STANDARDS" (ISLAND) This has to be the most obvious Elvis Costello cloning ever but that doesn't mean I am about to dismiss a song as great as "Back Of My Hand". Even Elvis would have a tough time coming up with one that catchy.

HUMBLE PIE "ON TO VICTORY" (ATLANTIC) As a poorly recorded and ill-conceived reunion, this disc remains proof positive that Steve Marriott is a dead musical issue. I know that we all have to eat but why did he have to name his cheap meal ticket Humble Pie thereby tarnishing a once bright legacy.

THE MOTORS "TENEMENT STEPS" (VIRGIN) sports a catchy cover and a smattering of catchy songs. The only real problem is the fact that their first album was nearly a masterpiece and this, their third, is closer to second rate 10cc.

SUZANNE FELLINI (CASABLANCA) Her semi-hit, "Making Love On The Phone", is as entertaining as it is irritating. The rest of the album is also evenly divided between busy signals of varying tonal interest and downright wrong numbers.

ROBERT FRIPP "UNDER HEAVY MANNERS/GOD SAVE THE QUEEN" (POLYDOR) Easily the most essential album of the month, this follow-up to "Exposure" actually measures two steps in Fripp's drive to 1984, since the record is divided up as a separate album on

each side. The "Queen" side is a slice of all those double Revox tape experiments conducted in Live Frippotronic encounters while the "Manners" side delves into discotronics and verbal historonics (ala Talking Head David Byrne) but since I'm running out of sentence number two the least you can do is take my word for it and buy this.



ROBERT FRIPP

THE CRETONES "THIN RED LINE" (ELEKTRA) This west coast pop band is responsible for most of the best songs on Ronstadt's "Mad Love" and some of those same ditties are included here along with a host of equally good new songs. The band has taken quite a slag in the British papers and they don't deserve any of it being exuberant singers, brash songwriters, and energetic players with no need to resort to ancient ska sides, ugly suits, prehistoric parkas and cardboard guitar fans in order to get their point across.



THE CRETONES

Aaron Rapoport
THE CURE "BOYS DON'T CRY" (PVC) Fripp is the essential of the month but this record and group is the best of this Spinaddict. The Cure have slotted themselves into the highest ranks of British rock with their unique song-stories (especially "Killing Of An Arab" with its Camus-Stranger connection) low-key deliveries, minor chord journeys and a sense of wit, cynicism and mystery that has even won over some of my basically non-rock comrades.

THE SELECTER "TOO MUCH PRESSURE" (CHRYSALIS) Too tu-tone for me but Pauline Black's vocals bring it slightly beyond the realm of Madness and The Specials. This stuff will never become essential listening material to anyone rooted in the heyday of Motown

and early R&B music but as an alternative to the disco drive of the last few years, it shines.



THE SELECTER

THE BEATLES "RARITIES" (CAPITOL) I was surprised to realize just how well I could tell the difference between these outtakes (or more correctly alternate takes) and the more familiar versions of "Helter Skelter", "Love Me Do", "Help", "And I Love Her" etc. The inside fold out of this record also features an album size shot of the famous "Butcher" cover to "Yesterday And Today" more interesting to the curious and probably frustrating to the serious collector.



THE BEATLES

ARROGANCE "SUDDENLY" (WARNERS) Since I always have a soft spot for a group that reminds me of Free, this unit deserves a quick reference. Strong proof that rock doesn't always have to be relevant to be fun so long as it has a coped lick or two from Paul Kossoff.



ARROGANCE

THE FABULOUS THUNDERBIRDS "WHAT'S THE WORD" (CHRYSLIS) This has to be my favorite white blues group since Doctor Feelgood and before that Peter Green's Fleetwood Mac and before that Paul Butterfield's Blues Band. And that is STRONG company.

JIMI HENDRIX "NINE TO THE UNIVERSE" (WARNERS) Botched up outtakes and snippets of jams that could make Hendrix as overexposed as Charlie Parker. The man's genius is available elsewhere.



JIMI HENDRIX

IAN HUNTER "LIVE" (CHRYSLIS) Inferior live versions to Mott and solo Hunter songs but the occasional sparks from Mick Ronson are interesting and the four studio-new songs show that Ian Hunter is aging well. The guest spot of Ellen Foley on "We Gotta Get Out Of Here" is too Meat Loafish to be taken seriously.



MATCHBOX

MATCHBOX "ROCKABILLY REBEL" (SIRE) This record can stand up to anything old by Johnny Burnette and anything new by Robert Gordon. The only group that shines better than this rockabilly unit at the moment is New York's Zanties.

STIFF LITTLE FINGERS "NOBODIES HEROES" (CHRYSLIS) This is perhaps the most written about group in England at the moment with some writers sharing the opinion that SLF are the obvious conclusion to The Sex Pistols. As far as I'm concerned the political slant of the songs gets in the way of some sincere energy and enthusiasm with the thrust on slogans often replacing lyrics.

THE ELEVATORS "FRONTLINE" (ARISTA) First floor ... Roxy Music. Second Floor ... The Cars ... so on second thought I'll take the stairs but keep this Elevator in reserve.

THE TAPES "PARTY" (PASSPORT) Easily as experimental as Eno but equally as enjoyable as Peter Gabriel I have only had this album for two days but the music is already spinning around in my super-conscious. If I were putting together a band for the eighties this would certainly be the direction of this music.

GENESIS "DUKE" (ATLANTIC) I really have no critical right to review this record since I just received it today but my initial impression is one of awe and respect for a unit which has weathered the loss of major components and maintained their position as one of the finest progressive rock and roll bands of all time. Genesis deserve all of their past critical success, their present commercial success and a future of solid musical experimentation that can easily cohabit with the best of the new wave

sounds.

Those two sentence attacks ran me out of albums before space. I guess now would be as good a time as any to mention two as yet unrecorded bands I recently uncovered in the bulging New York club scene. The first is Nails, a tough bunch of black and white boys currently holding down a weekly spot at Tramps, a cabaret-turned-rock club on Irving Place near Max's. Nails are particularly relevant to this column since they play a brand of music that fuses elements of black and white music much like the Tu-toné bands but the difference is that Nails are sparked by rage rather than fashion and volume rather than posing. Their vocals echo endlessly behind a dance crazed drone of sound and the sax bleeping of their ace black sax player makes Clarence sound like Herb Alpert. The simple fact is that Nails are everything The Police should be. As an aside Johnny Lydon thought they were the best band he heard in New York and you know that the musings of that PIL carries quite a bit of punch in this space.



GENESIS

Speaking of PIL (God, doesn't this guy ever get off that case?) The R'S are a New York band currently moving in the same musical circle of moody and brooding basics put to musical task. The group is purposely drummerless, depending on a Korg Drum machine to bottom their brand of arch and angry sounds. I actually went to high school (Archbishop Molloy School for Young Gentlemen) with two of these guys so I can clearly see where some of the songs on their privately pressed single ("R'S" (QUANTA RECORDS, 52 Spring Street, NY NY 10012) are coming from especially "Hanging On A Cross". They like to think of themselves as a robot band but the guitars and vocals are too emotional and pleading to qualify as that. What they really are is a deft alternative sound equally as experimental yet basic as Public Image with a minimal yet persuasive stage act open to all the endless variations of their strong material. All that by way of hoping that Spinaddict is instrumental in getting somebody signed up to a record company.

By my nature, Spinaddict is still an album-oriented space. The above paragraph should also make it clear that I am also very interested in seeing and hearing bands that haven't yet reached that stage. If you feel that you can move me like Nails or R'S did, please let me know by writing to me care of Hit Parader. My space may be limited but my enthusiasm isn't. □

JAMES SPINA

JAM UP FROM THE UNDERGROUND

"I don't just want to be another little band from England, following in a fine tradition and all that sort of crap. I want to be accepted as something different and new cause we feel we are. I suppose every band feels that, but we mean it."

So said Paul Weller, The Jam's 21 year-old guitarist and songwriter, on the eve of the group's recent U.S. tour. The show they brought is the one they call their "heavy-duty British show," which sold out all over England. Readyng themselves for a fifteen city, five-week onslaught Weller said, "We hope America will be impressed with how much better the band is since the last tour.

"We're glad to see that rock and roll is making a comeback in America," he continued, "we hope we had something to do with it and that we can remain a part of it."

In addition to Weller, The Jam is: Bruce Foxton on bass and Rick Buckler on drums. They're big stars in England (their single, "Going Underground," was #1 on all the charts, they were named Best Group in NME's Reader's Poll and their *Mod Cons* and *Setting Sons* albums have been certified gold), but it's only now, with the release of their fourth album, *Setting Sons*, that they've finally made it onto the American charts.

Despite the achievement, and the radio play the U.S.



"I'm not interested in just breaking the States, I'd like to be successful everywhere..."

single ("Heat Wave") has received, Weller still isn't sure where they stand in this country. But unlike most British musicians who talk about the importance of breaking America, he says, "I'm not interested in just breaking the States, I'd like to be successful everywhere; Russia, China ... not just America and Britain. Breaking

the States is a bit of a myth to me — I don't think that's really necessary anymore.

"As far as we're concerned, if people accept us in America, great. But I'm not going to tour there six months of the year. It's such a conservative country, I'm not willing to make the compromise. It's really easier for someone like Elvis Costello because he's

always had that Americanized sound anyway."

Weller has been called the mainstay of the group; some writers have even gone as far as to say he is The Jam. But he says that's absolute nonsense. "Anybody who's watched us closely would realize that it's a three-way thing," he added. "We don't take any notice of those comments because we know it's not true." He admits that by doing most of the interviews he has perpetuated that idea, but says it's not by choice. The majority of interviewers do want to talk to him.

Along with the Clash and The Sex Pistols, The Jam were one of the first of the new bands to come out of England. Now, English groups practically come over by the busloads and American audiences tend to lump them together which Paul thinks is wrong.

"A lot of kids come to see us who'd probably go to see us and Joe Jackson and the Clash all in the same week and probably think nothing of it," said Weller, "whereas a fan in England would never do that. They'd just see us. We're dealing with attitudes, really, so therefore I don't know how you can go and see all three bands. I couldn't anyway."

Paul is rumored to be quite a conscientious young man who takes himself, and his music,



"I've said some pretty stupid things sometimes..."



The Jam is, left-to-right: Bruce Foxton, Rick Buckler, and Paul Weller.



"We hope America will be impressed with how much better the band is since the last tour."

very seriously. He describes himself as "pessimistic with optimistic streaks," and admits that, as reported in the British music press, he can be quite difficult during interviews depending on his mood. "I suppose we all can be," he said. "I can't suddenly switch on another persona to help somebody out. I find the whole interview situation a bit embarrassing on both sides because it's a bit false..."

As for his songs, Weller says it may sound "corny," but he has to be inspired in order to write. He draws from his everyday observations which he stores up over a period of time. He admits to being quite prolific. "If I have an idea for a song I can get it out fairly quickly," he said. "If I know exactly what I want to do I can put a lyric out in fifteen minutes. Then I fit the melody to it."

Being in the rock business can get pretty routine, but Weller points out that it's nowhere near as routine as having a nine-to-five job at the local factory. He and the other members of the group don't get too involved in the business end but leave that to

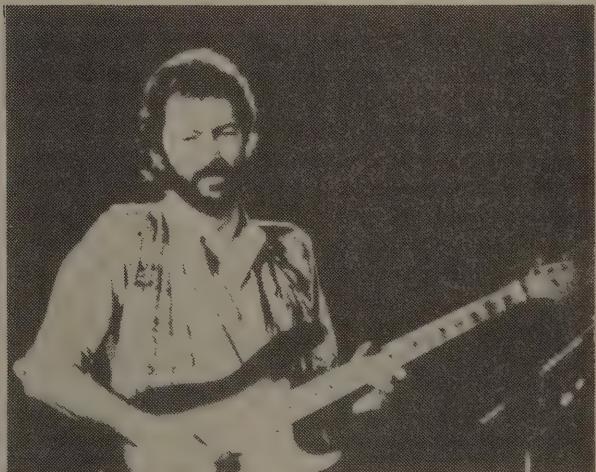
Paul's father who manages the band. Talking about the corporate aspect, Weller said, "To me, that has nothing to do with the music. I realize it's necessary to be concerned with sometimes, I suppose it's really inevitable.

"The only thing you can do is to sort of insulate yourselves from all that. If you're going to be successful that's going to happen anyway. There's no way you can do anything about it."

Weller says he wants to keep doing this as long as it's worth it. "As long as I'm doing something creative," he said. "As soon as we start recycling I suppose it'll be time to get out and do something else. But I don't really think about that cause I'm involved in what we're doing right now."

Last year when Paul was twenty years-old he was quoted as saying he thought twenty was "too old". Now, at twenty-one, he laughed and admitted: "I've said some pretty stupid things sometimes. I'm expected to be positive all the time and I don't always feel like that. I'm prone to saying stupid, irrational remarks like anybody else." □

ROCK-ACTION



CAPTION

Eric Clapton has a new band, called, ahem, The Eric Clapton Band, and besides EC the line-up is Albert Lee who has played with Emmylou Harris and Joe Cocker in the past; Chris Stainton who's worked with Leo Sayer; Dave Markee who's done studio work for Cat Stevens, Bob Dylan, and The Stones; and Henry Spinetti who was in Joan Armatrading's band for a year before joining Eric's outfit.

"Not many people get the chance to have a second career," said Joe Perry. "It's definitely a thrill for me, it's just what I wanted. It seems as though everything up to now has been just warming up. Now it's like the real thing, and it's a real ego thing for me to know that I wrote all the music on *Let The Music Do The Talking* (his new lp). I don't owe that to anybody. I don't owe anything to anybody anymore."

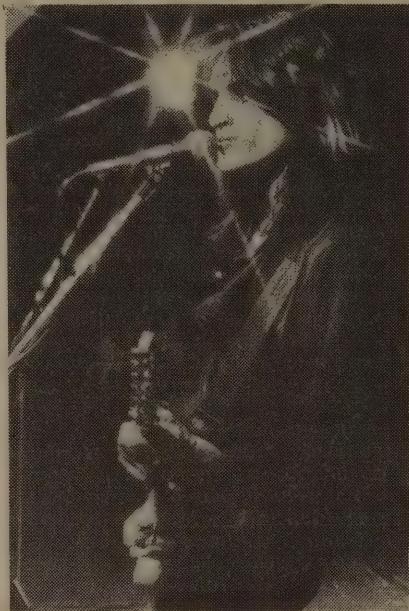
Joe Perry was in New York City, appearing at My Father's Place as part of his first nationwide "solo" tour since leaving Aerosmith. His debut album had just been released to critical acclaim and the title track was being added to radio playlists across the country. Joe admitted that it was all turning out even better than he had expected.

"I have to say I'm pretty lucky," he said. "You have to expect the bottom line when you take the kind of chance I did to leave Aerosmith. I had to be ready to accept the worse; not getting response, not getting airplay cause I was sticking my neck out. But it's really happening, it's coming back the way it's supposed to. To go in and do a solo album and come out of it being disappointed I think is the biggest waste of time," he continued, "but I'm really happy with my album. I'm responsible for everything that's there and if it doesn't turn out well then I take the shit for it. But I think it's working well."

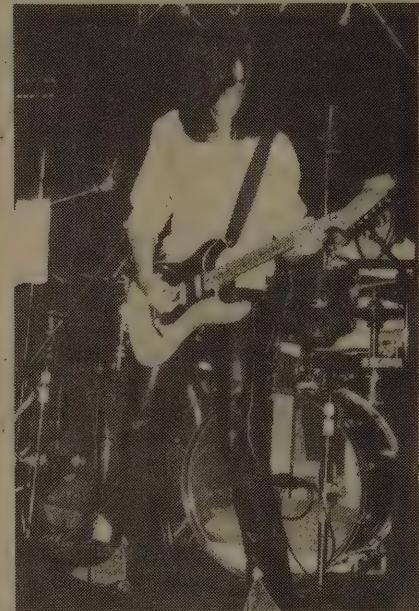
"It's much more work now but I don't feel like I'm stretching myself. I have more responsibility — you can count on lower lows but the highs are higher too. I can't stand there and say 'There are four other guys who deserve it just as much as I do'.

(Continued on page 60)

JOE PERRY: THE THRILL IS IT



Ron Pownall



Gary Gershoff

"It seems as though everything up to now has just been warming up. Now it's like the real thing..."

"I have to say I'm pretty lucky. You have to expect the bottom line when you take the kind of chance I did..."

GUITARS and AMPS: JOURNEY'S Neal Schon

"The first person I knew who had a guitar was one of my cousins from my mother's side of the family," said Journey's ace guitarist, Neal Schon. "I think it was a Fender Mustang. When I was 8 or 9 he taught me how to play 'Louie, Louie' and 'Gloria,' and after that I was hooked.

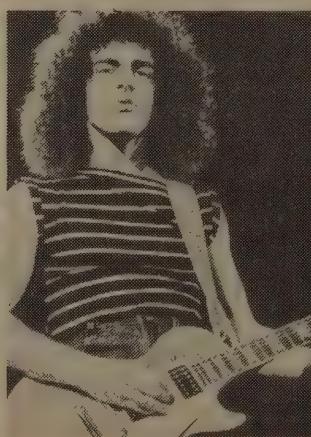
"Now I have about twenty guitars. I mostly play Les Pauls. I have all sorts of different kinds of Les Pauls, Stratocasters and a few Guild guitars too.

"In the studio I use pretty much the same guitars as onstage: either a Les Paul or a Stratocaster. Once in a while I'll use a Roland Synthesizer but I didn't use it on *Departure*.

"I collect guitars," Neal continued, "but it's not like I collect them just to collect them. If I find a guitar that sounds really unique, even if it's the same model as one I already have, if it sounds different I'll buy it."

As for amps, Neal said: "For the past five years I've only been using two amplifiers onstage — one for effects and one for straight. Now, with the new stage we're using on this tour, I have about eight amplifiers. They're underneath the stage which is great 'cause I don't get killed by the volume and the kids out front don't either because it's all sheeted off, all the way around the stage. So actually it's like having my amplifiers in the studio and I'm above — monitoring how much sound I want. I have all these kilowatts under the stage and it sounds amazing, especially in the big places."

"In the studio I use different amplifiers and I only use about two. I use Peaveys — the last couple of years I've been using Peavey & Mesa heads but this year I'm using Peaveys, Fenders and Marshalls." □





Ace went into the studio with The Brats



Then the news broke that the tour was off...

KISS AS WE GO TO PRESS

The latest Kiss news finds the band still working on their latest album and, having announced a world tour, then postponing the tour to spend more time in the studio working on the album.

The band has been in the studio in New York City working on the album for a few months now. The LP is tentatively entitled, *Kiss Unmasked* (does that mean what we think it might??). In early April the band seemed to have the end of the recording sessions in sight as their management company announced that they would embark on a major worldwide tour. Then the news broke that the tour was off...at

least for the moment, while Kiss stayed in the studio to do more work on the album.

The original tour plans called for the band to start off in Oslo, Norway on May 19th with twenty-nine concerts in twenty-seven cities planned for the European leg of the tour that would take them through Norway, Denmark, Sweden, West Germany, France, Italy, England, and other countries to wind-up in Edinburgh, Scotland on July 2nd. Plans also called for the band to bring their four trailer truck show — seventy by fifty foot stage, three hundred thousand watts of light, and seventy-five thousand watts of

sound — to Europe for the tour. Plans were also in the works for the U.S. arm of the tour to begin this summer, and then the band would head for Japan and Australia to finish the tour by the fall.

Then came the shock news 'Kiss European Tour Postponed'. In a two paragraph press release from their management, the band told that the tour would not take place as scheduled: "Due to the extended amount of studio time Kiss needs to complete the recording of *Kiss Unmasked*, the group's 16th LP, Aucoin Management has announced that the group's spring European tour has been postponed

until later this year," said the news release, adding, "The decision to postpone the tour was made by Aucoin and Kiss when they realized the band would not have sufficient time to both complete production of the album, and rehearse its two-hour-plus stage show before the originally scheduled starting time for the tour. The continuing work on *Kiss Unmasked* has also caused the release date for the album to be pushed back from early May to a date later in the month."

In related Kiss news, Kiss guitarist Ace Frehley recently took time out from his busy schedule to go into the studio with local NYC band The Brats to produce two of their songs for possible release by a major record company. Said Brats lead singer Keith West about Ace helping out, "Super guitarist Ace Frehley of Kiss has been a fan of the Brats for a long time. He's been to a number of our shows in the past several months and we even played on the same bill back several years ago when Kiss was just getting started." □



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ALBUMS

RAMBLIN' GAMBLIN' MAN, (Capitol ST-172), April 1969
NOAH, (Capitol, out of print), September 1969
MONGREL, (Capitol ST-499), August 1970
BRAND NEW MORNING, (Capitol, out of print), October 1971
SMOKIN' O.P.s, (Capitol ST-11746), August 1972 *
BACK IN '72, (out of print), January 1973 *
BOB SEGER SEVEN, (Capitol ST-11748), March 1974 *
BEAUTIFUL LOSER, (Capitol ST-11378), March 1975
LIVE BULLET, (Capitol SKBB-11523), April 1976
NIGHT MOVES, (Capitol SW-11557), October 1976
STRANGER IN TOWN, (Capitol SW-11698), May 1978
AGAINST THE WIND, (Capitol SOO-12041), February 1980

*—These albums were originally recorded on the Palladium/Warner Bros. label and re-issued on Capitol.

SINGLES

Released on the Capitol label
2+2? b/w Death Row, (2143), April 1968
Ramblin' Gamblin' Man b/w Tales Of Lucy Blue, (2297), October 1968
Ivory b/w The Last Song (Love Needs To Be Loved), (2480), April 1969
Noah b/w Lonnie Johnson, (2576), July 1969
Innervenus Eyes b/w Lonely Man, (2640), October 1969
Lucifer b/w Big River, (2748), February 1970
Lookin' Back b/w Highway Child, (3187), September 1971
Beautiful Loser b/w Fine Memory, (4062), April 1975
Nutbush City Limits b/w Travelin' Man, (4183), November 1975
Nutbush City Limits b/w Lookin' Back, (4269), May 1976
Travelin' Man b/w Beautiful Loser, (4300), July 1976
Night Moves b/w Ship Of Fools, (4369), November 1976
Mainstreet b/w Jody Girl, (4422), April 1977
Rock & Roll Never Forgets b/w The Fire Down Below, (4449), July 1977
Still The Same b/w Feel Like A Number, (4581), May 1978
Hollywood Nights b/w Brave Strangers, (4618), August 1978
We've Got Tonite b/w Ain't Got No Money, (4653), October 1978
Old Time Rock & Roll b/w Sunspot Baby, (4702), March 1979
Fire Lake b/w Long Twin Silver Line, (4836), February 1980
Against The Wind b/w No Man's Land, (4863), May 1980 □



BOB SEGER SYSTEM

Mongrel



ROCK-ACTION



CAPTION

Blondie keyboard wiz Jimmy Destri (right) leafs through the rock mystery novel 'Death Of A Punk' during a party at Hurrah's in NYC as author John Browner tells him he shouldn't be looking at the last page first!

BOB SEGER
& THE SILVER BULLET BAND
Against The Wind



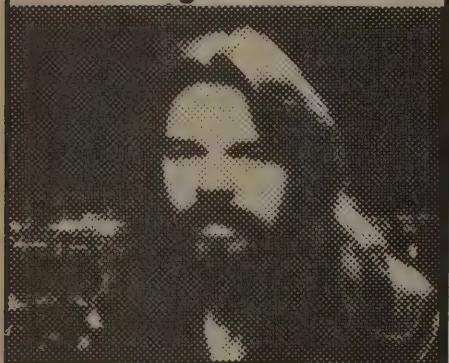
BOB SEGER SYSTEM
Ramblin' Gamblin' Man



BOB SEGER
Live Bullet



BOB SEGER
Stranger In Town



ROCK-ACTION



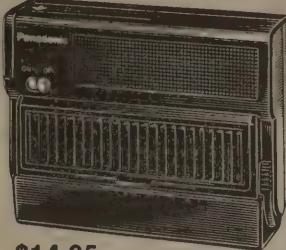
CAPTION

AC/DC have a new line-up following the tragic death of the band's original lead singer-lyricist Bon Scott. Fronting the band on vocals now is Brian Johnson. Before joining AC/DC, Brian was in a British band, Geordie, that had two top pop single hits in England. From left to right, the band is Cliff Williams, Malcolm Young, Brian Johnson, and Phil Rudd.

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POLICE ROCK NILE STYLE

It all started in Tokyo last February, when The Police began what has been described as 'the most extensive world tour ever undertaken by a band, rock or otherwise'. The tour was sub-titled 'The First Anglo-American Police Action Since World War II', and took Sting, Andy Summers, and Stewart Copeland to thirty-seven cities and nineteen countries during two and a half months, and included such exotic spots as Taipai, Bangkok, and Bombay.

"Besides the international exposure we'll receive from the tour," explained Police manager Miles Copeland, "it will also be done for the fun of it. The idea of breaking new ground and getting through to new countries will be exciting."

We may all get a chance to see the highlights of the tour as it has been filmed by director Derek Burbridge and may result in the first Police movie.

The following photos came in from the tour as the band played India, Egypt, and other spots before starting on the last leg of the tour which took them through Europe and America.



The band models the maharaja look during their stay in Bombay.



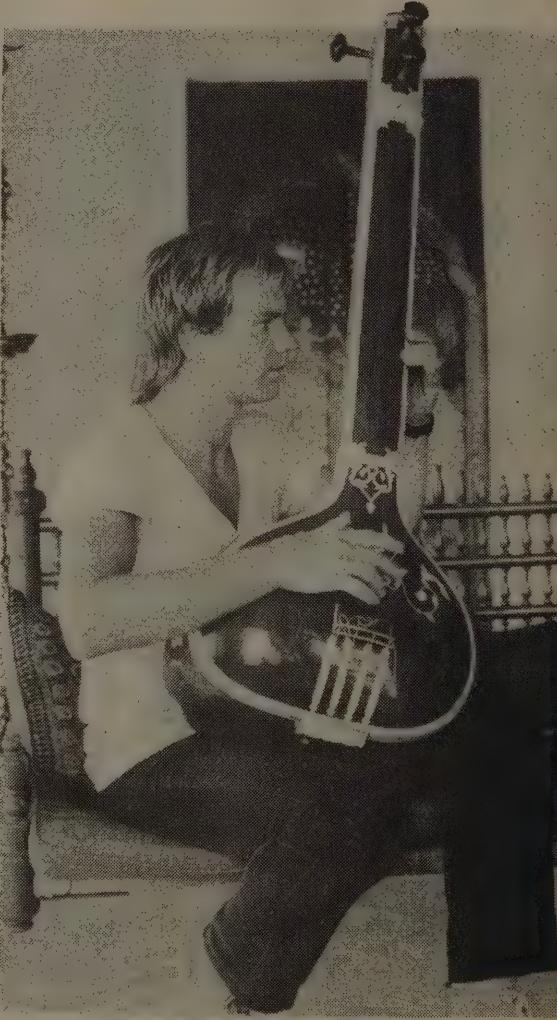
Stewart twirls his turban as he puffs on the local bubbly bubbly in India.



Look out Lawrence, here come The Police, arrived in Egypt and checking out the great Pyramid of Giza with local transport.



Sheik el Sting and friend in the Egyptian sunlight.



In Bombay, India Sting runs down the bass lines to 'Message In A Bottle' on a local sitar.



The band arrives in Milano where they speak to the Italian press about the state of rock & roll.



Relaxing in their suite at the Taj Mahal hotel, Sting, Stewart, and Andy bongo on out on sitars and tabla as Miles Copeland snaps a pic.



Boys with bikes do a quick spin around town during a European stop on The Police tour.



In Cairo, Sting and Andy (and their U.S. agent Ian Copeland) meet their local fans as they take to the streets in sheets.



Stewart and Sting visit the Temple of Posiden south of Athens the day after their concert.



Then it's on to Athens where local police and The Police swap badges before The Police concert.

ROCK ACTION



CAPTION

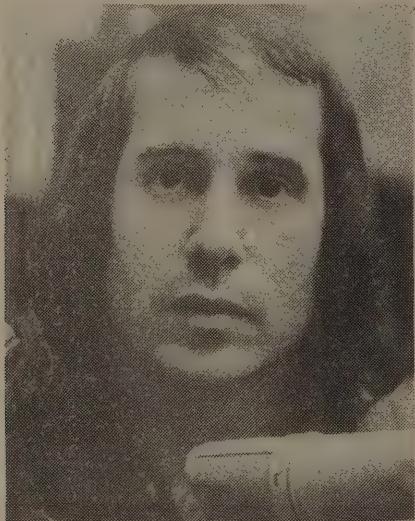
Billy Joel and Felix Cavalliere enjoy a chat and a laugh as they run into each other in Los Angeles at radio station KRTK-FM when both were out for a day of promotional activities to boost their own latest releases.

Ah, show biz!

ROCK MOVIES' SILVER SCREEN MADNESS

Ever since the cameras rolled on the first Alan Freed rocksploitation film back in the 1950's, Hollywood has kept rock stars in mind for its movies. Although Elvis Presley and The Beatles proved that music stars can become screen stars, most rock movies have used rock stars as 'rock stars' rather than actors, and done quite well in the process. But recently rock stars have become such big stars that Hollywood has started to let them act as well as lipsync in films. The results vary from Diana Ross' success as Billie Holiday to Bette Midler as a Janis Joplin type to Neil Diamond as Al Jolson. And in between, the following films are currently in the works or headed your way...

* *Paul Simon* has been filming his movie for the past year and finally has a title for it: 'One-Trick Pony'. Simon stars in the film, wrote the screenplay, and the movie music. 'One-Trick Pony' is a romantic drama about a rock musician at the crossroads of his life, trying to reconcile



PAUL SIMON HAS BEEN FILMING HIS MOVIE FOR THE PAST YEAR

two loves — his music and his family. Besides Simon, the film features Blair Brown, Joan Hackett, Rip Torn, and a cameo appearance by Lou Reed.

* *David Bowie* is reported at work on two film projects. First, he's considering proposals from various filmmakers to turn his 'Diamond Dogs' album into either a film or a theatrical production. Second, he's been considering scripts (he's already rejected two scripts) to film the life story of Austrian artist Egon Schiele. Says Bowie's representatives, "Bowie has long been an admirer of Schiele, who is considered one of the foremost representatives of Viennese Expressionism. Born and raised in Austria, Schiele's work is particularly notable for its psychological intensity and graphic conciseness. However, much of Schiele's work was rejected by his fellow countrymen as pornographic, a stigma the radical artist carried to the grave with him in 1918, at the age of 28."



DAVID BOWIE IS CONSIDERING SCRIPTS AND PROPOSALS...

* *Bette Midler* is following up her success in 'The Rose' with a film called 'Divine Madness' which began filming recently. The new film will be an 'in concert' movie of Bette performing. It will be shot using ten cameras to capture Bette's live performances for four consecutive nights. The cameras will shoot simultaneously, the edited footage will, according to the producers "seek to combine both the energy and spontaneity of a live performance with the technical coverage of a motion picture normally



BETTE MIDLER TO STAR AGAIN

filmed on a much larger shooting schedule. Midler will be the sole performer to be seen on the screen during the film — a circumstance believed to be a 'first' for a major theatrical film.

* *The Police* have filmed their current world tour using the production company who've done all their promo films in the past. As yet there is no word whether the footage will be turned into a concert film for theatrical release or not. (See separate Police story this issue.)

* *Willie Nelson* stars in 'Honeysuckle

Rose' with Dyan Cannon. The film is about a country singer who spends most of his time touring fairs and such. For years he has sustained a good family relationship with his stay-at-home wife and son, but falls from grace when he falls in love with a young singer. Says the film's director Jerry Schatzberg, "Anyone who thinks Texas-style country rock musicians and fans are hicks should travel for a month, as I did on Willie Nelson's bus, barnstorming the countryside. Beneath the soft drawls and country dress, these people are as sophisticated as any New Yorker. In this film, at least, no one will mistake them for hayseeds."

* *Elvis Presley* will be back on the screen again in 'This Is Elvis' a film that will be the official Elvis movie. It is being made with the full cooperation of the Presley estate and his long-time manager Col. Tom Parker. Says the production company, "The film will be constructed from existing film footage of actual events and performances which highlight Presley's phenomenal career. The unique motion picture will be dramatically en-



"THIS IS ELVIS!" IS THE OFFICIAL ELVIS MOVIE

hanced by the use of filmed re-creations of events which occurred behind the scenes during Presley's professional years as well as during his early life, thus providing the necessary continuity for this comprehensive and dramatic account of one of the most extraordinary careers in the history of American entertainment." The producers also say the film "will be neither a whitewash nor a hatchet job, but will, instead, be a respectful and thoroughly honest search for the truth about this incredible man." There is no information as yet if the re-created scenes to be filmed will use an Elvis look-alike or stand-in.

* *Meat Loaf* will make his dramatic debut in the film 'Roadie' set for release as you read this. Loaf, along with Alice Cooper, Don Cornelius, and other stars will be acting in the film, which also includes musical appearances by a number of current pop stars including Blondie. (See separate Blondie Story this issue.)



MEAT LOAF AND ALICE COOPER CO-STAR IN "ROADIE"

United Artists Corporation

THE HIT PARADER INTERVIEW

FAST TALKING AND INSTANT RECOGNITION WITH THE CLASH

Bob Gruen

By Lisa Robinson

The car that pulls up in front of the Minskoff Theater lets out a load of passengers who look as if they should be in the show. "West Side Story" is in revival on Broadway and The Clash (yes, The Clash) want to see it. Mick Jones — dressed in a light blue suit, white shirt and red tie, Joe Strummer — in red and black, Kosmo Vinyl, Pearl E. Gates and a few friends proceed with the fabulous Susan Blond, and myself upstairs to the mezzanine.

"Usually we sit in the orchestra," mutters Susan Blond, with a glint in her eye, "but we knew you wouldn't want to sit in the elitist seats."

We file into half a row, drawing stares. The overture begins. I whisper to Mick for about the tenth time that his voice, and accent, remind me of Jimmy Page. He smiles. The last time he heard that I think it was around 6 a.m. in The Brasserie, on a very snowy night, after The Clash had paid a visit to Studio 54. It's only been a few months, but they've come a long way.

The overture begins. "Tonight, Tonight", "I Feel Pretty", mighty different from "Train In Vain" or "Clampdown". Seated between Mick and Joe I notice that they seem to enjoy this from the moment it begins. Strummer is nodding his head. Later, Mick laughs at some of the jokes. This doesn't seem to be a mistake, after all.

Flashback, December, 1976:
Manchester, England. A Religious Ex-

périence: I am sent to London to see some act which shall here be nameless. I flee the junket, taking some of the press with me to Manchester to hook up with the Sex Pistols "Anarchy In The U.K." tour. Everywhere there is English press, attempting to get to the band because of the scandal caused when some unprintable words were uttered by Johnny Rotten on live TV.

Opening for the Pistols are the Heartbreakers — old friends from New York — The Clash, and The Buzzcocks. Heartbreakers' manager Leee Black Childers gets me to the sound check, and then right up front for the show. The Clash performed for perhaps twenty minutes, and I would not stop talking about it for the next six months. After

"The record company doesn't want you to keep pumping stuff out, because they want to have time to flog it. They get nervous when they think you're too keen," says Joe. "When I heard that, I went, 'Eh? Wot?' I had to sit down for a few minutes to figure that one out."



their set I raced up to the tiny dressing room and looked at Paul, Mick, Joe and Topper with widened eyes. "You took my breath away," I said, shamelessly, and my opinion of the group has never changed. It only took four years for the industry to catch up to what the kids then already knew.

1980: Intermission- "West Side Story": A race to the bar. "Didja see that set with the slanted wall," enthuses Strummer. "That would be great for our show." Kosmo passes drinks all around and talks about how as a kid, he listened every day to the cast album of this show. It seems so tame now. I mumble. "Isn't it?," says Susan Blond. "When we were kids and saw it, it seemed so tragic, so scary..." And she adds, "You should all be on that stage."

The rumble scene draws much applause, still much deadpan concentration on the part of Strummer and Jones as I watch them both with my peripheral vision. I'm trying hard to stay awake.

"We realize everything is a giant windup. A lot of young guys, people, anybody who plays an instrument and tries to make some music, they get promised a lot of stuff that never turns up. Contracts, or managers, money, studio time, tapes, interviews, auditions, all kinds of stuff that young musicians try to hang onto. We realize that it never really shows up. You get what you pay for. So, I don't get carried away by any of this. I try not to. I make a conscious effort to take it with a pinch of salt."

— Joe Strummer

After the show, it's *Un, Deux, Trois*, in the heart of the theater district, where — even in that jaded atmosphere, our gang draws looks. We are ushered to the large, round table in the middle of the room and Susan points out Jonathan Leiberson ("His father was the President of CBS Records") and Marina Schiano ("She does all the stuff for Yves St. Laurent here," Susan whispers to a virtually unimpressed Joe Strummer).

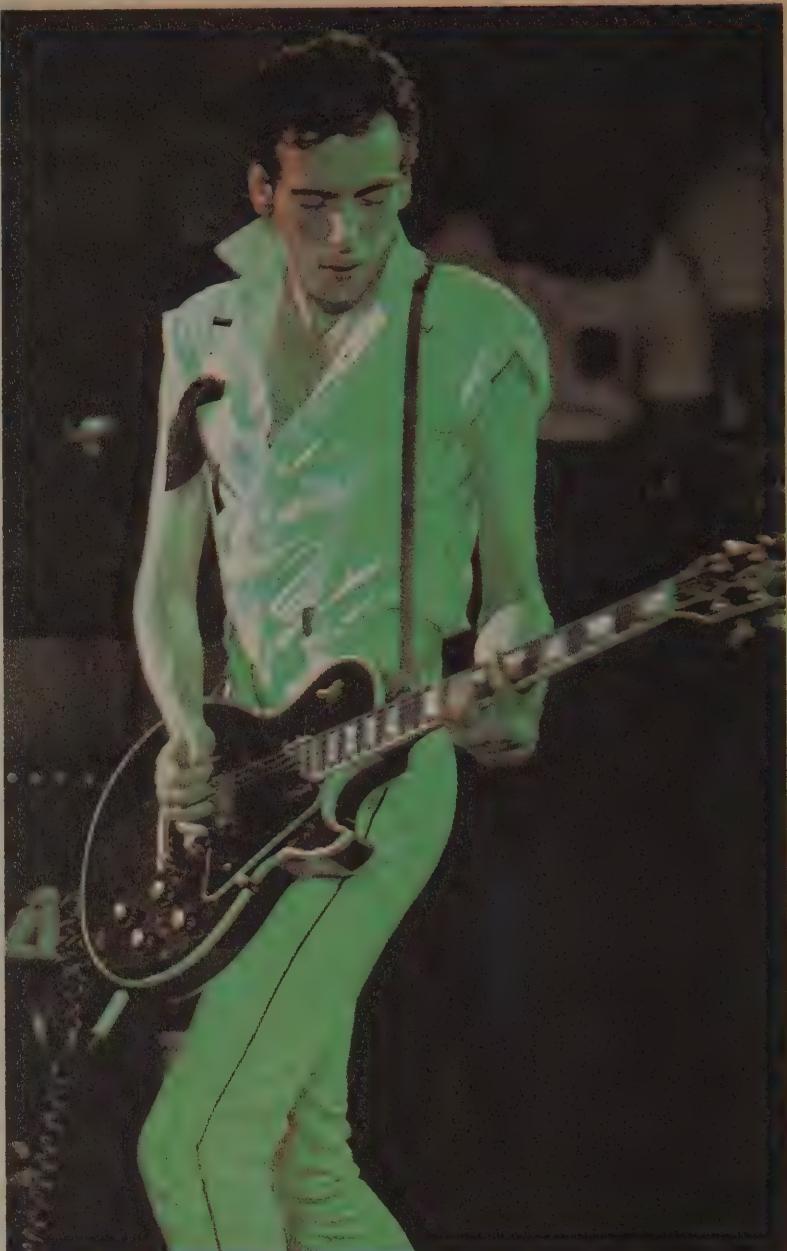
Mick says he eats too many eggs, then proceeds to order an omelette. Strummer gets a steak with French Fries which I immediately begin to nick off his plate. Many drinks are ordered, some back and forth to the restrooms, some of the younger friends leave (school the next day, it seems), and we settle down to some not so serious talk. As fabulous as it is, I ask, why a song about Montgomery Clift? Joe talks of his deep interest in James Dean, says he wants to get a Dean biography written by a William Bass (*I haven't been able to find it, if you can, contact this magazine*) talks about his interest in Warhol, the 1960's, ("He saw me in 'Bad' three times," says an obviously pleased Susan Blond.), and talks about writing songs.

"If you can write a song, in twelve lines, that ain't rubbish," said Joe, "and tells the truth, I think it's the highest form of writing prose. In most prose, you can get away with one or two daft lines. But with a song, you can't, and you boil it down to the purest form. I'd even like to do a musical one day, like the one we saw tonight. I felt like I was watching it with a pair of binoculars."

"I'd like to compose music," adds Mick, "but not specifically about the West Side of New York. I'm going to have all drips in my musical," he laughs.

Do they envision an end to their rock

Neal Preston



"If it gets bad, I'll run away, piss off, out of it. Leave me alone, normal, you know?"

and roll world? "Oh," says Joe, "as soon as my stomach gets too full for these tight trousers, I'll do movies ... or something."

We leave for the Mudd Club to see Lene Lovich, although the boys were not wildly enthusiastic about the prospect. A mob outside, we have to push through and there is some hesitation. Elistist, and all. But the arrival of Jones and Strummer causes the proper excitement, and once inside, it is all happy, communal, rock and roll heat. Videotapes of James Brown and Diana Ross and The Supremes are on the monitor, Lene starts to emote downstairs. We all trek downstairs, and even though it's far too crowded to see the stage, there's no missing her voice. John Cale leans over and whispers to me that he likes her, but she looks as if she's about to liberate the Jews from Soviet Russia. (Would that she could.) Susan Blond has that look on her

face like "everything is going nicely, everyone is having a good time, this is so much fun, all my wards are taken care of," the look that always contributes to everyone's good time. It is about three a.m. I begin to tire. I wish I could see The Clash onstage right now. Almost instead of anybody, these days.

"I don't give that punk label a moment's thought. I believe that talking fast is one of the finest things that America has invented. Fast talking. It's like if you go into a shop, you can make your deal in ten seconds flat. In line with this, I think 'punk' is a good handle because you know what I mean, right? Otherwise you'd have to go 'loud, thumping music with people shouting blah blah', long sentence, and this way you've got the idea already. To me, punk is a good way of looking at the world I want

to maintain at all costs. I define it as my bullshit detector. My attitude where I suss things out. The way I know what I think is a good idea of what ain't."

— Joe Strummer

James Brown is performing at Studio 54. Ten tickets are sent over to The Clash. Due to a prior television commitment, I arrive at Studio 54 late. Two numbers and Brown is off the stage, but I see Mick Jones — spiffy in a black suit and white shirt, and enthusiastic about the show he's just seen. Didn't you see it, he asks. I was on TV, I reply, talking about you. Oh, smiles Mick, they ask you to go on and tell them what's happening, and then you come and ask us? Ha-ha. We arrange to meet later on that week for more of his telling me what's happening, at the studio. "Electric Lady," he says significantly. Ah yes, the one's that haunted.

"Don't you think you could put some newer pictures of us in Hit Parader," Mick asks me the minute I arrive at the studio. AHA — The Clash, *vain*? "No," he says, "I just think the fans should get some better snaps to look at. The last ones were so *old*." I find it interesting that upstairs another Mick, Jagger that is, is mixing "Emotional Rescue". There's a message in this, somewhere. We listen to some of the different rhythms they've been playing around with all week in the studio, and then Joe and I, armed with a bottle of tequila and orange juice for some Vitamin C, go into the inner studio for a chat.

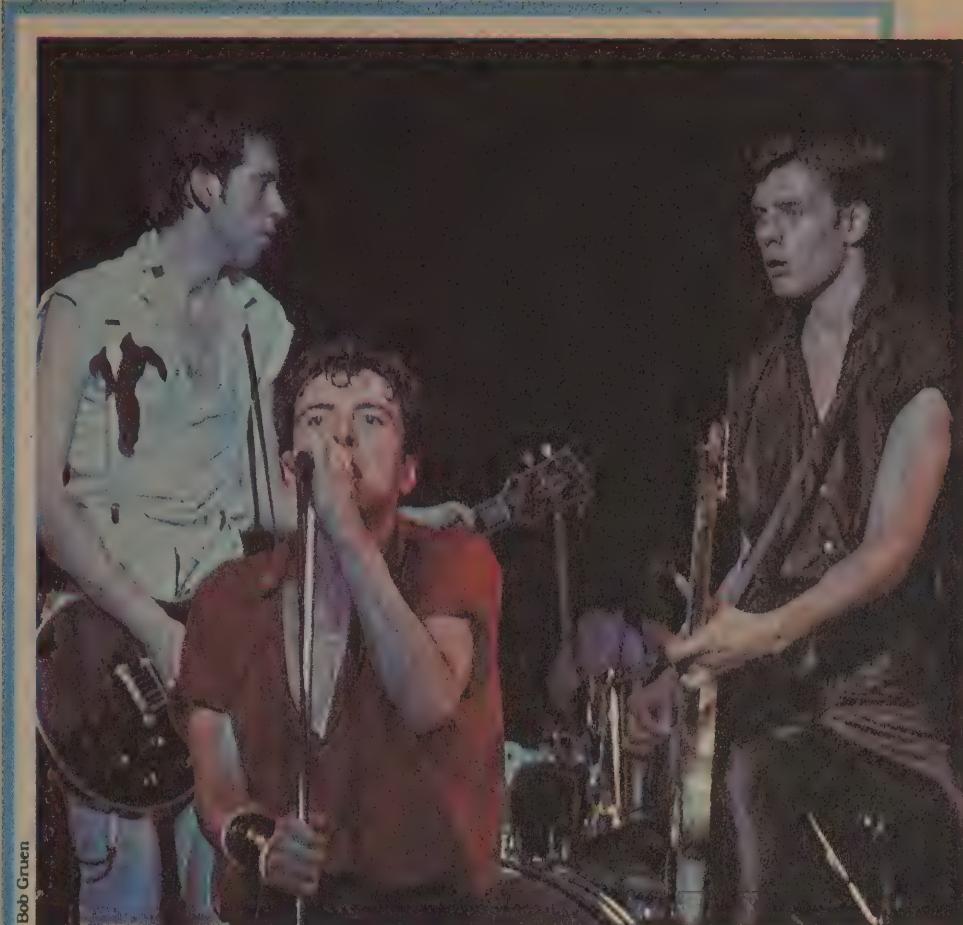
LR: Do you think that there is anything about your music lately, with its commercial acceptance and all, that can be considered calculated?

JOE: Not at all. We're true believers, and that's the only way to really learn something. You can study all you like about anything. But unless you've got a true passion for it, and I'm talking about true detail — true passion, we've got the same passion, so therefore we know. I don't know anything about a car, but I do know something about Sam The Sham and The Pharoahs.

I take the music that we're making now to be the most important things to concentrate on, and the other things — like news of how the record has done, or stuff like that, I think people get all jangled up thinking about that. They get obsessed with the idea of "breaking America", they get a little strung out about it, so they bash out a decent tune and the LP sounds like something's gone wrong somewhere. I don't know, look at Slade, it was staring at you in the face. I can remember Chas Chandler saying, "I'll tell ya sonny, in six weeks Slade is gonna to be the biggest band in the whole of America. Headlines like that. And, well, I mean, what's the hurry?"

LR: Do you think there is still a real communal spirit among rock and roll bands, or is it really a pretty jealous scene?

JOE: Everyone's jealous as hell in this business and if they don't admit it, they're just lying. Of course I'm jealous. Everybody, of everybody, anybody who's successful for a start. I hate (mumbled) ... and everybody's like that too, they just don't admit it. If Elvis Costello brings a record out I still go 'bloody rubbish'. I don't even bother to listen to it. I'm happiest tuning into the oldies stations on the radio. I can't stand all that hard driving rock, those butch singers, screaming. I can't



Bob Gruen

"Everyone's jealous as hell in this business," says Joe, "and if they don't admit it, they're just lying. Of course I'm jealous, of everybody, anybody who's successful, for a start. I hate 'em all. Except for some good bands. Some ones we've played with and stuff."



Gary Gersthoff



Bob Gruen

"We'd like to open a sort of club for the people in London. And we've got a record company to form," says Mick. "We don't want to be all mouth and no trousers. We'd do it if we had tons of money. Actually, we'd appreciate tons of money, and if anybody wants to send me any, we really could do with it."

"If you can write a song, in twelve lines, that ain't rubbish, and tell the truth, I think it is the highest form of writing prose. In most prose, you can get away with one or two daft lines, but with a song, you can't. You have to boil it down to its purest form."

stand it. I'd rather be a wimp than that. I hate 'em all. Except for some good bands. Some ones we've played with and stuff. (Laughter here.)

LR: Do you think that rock and roll is essentially about girls, and drugs, and cars? Do you think Johnny Lydon would think that?

JOE: It always has been, and always will be. Of course Lydon's dealing with drugs, girls and cars all the time. Right now, he's probably outside of London, in a car, with his arm 'round a girl, what's the other one? Drugs? He's probably got some of each in front of him... (Laughter here.)

LR: What about your politics?

JOE: I'm just an idiot. They're confusion politics. I believe, though, that we should have a sense of community for ways of getting forward. Basically, I believe in the quality, the togetherness of people. That is the way to achieve anything, and that's the ethics of the confusion. Ha-ha.

LR: Do you think you're a rockstar?

JOE: Of course not.

LR: Who do you think is?

JOE: Mick Jagger, probably. Or once he was, maybe. He probably doesn't care anymore. Who is a rock star? Good question. WHO'S A ROCK STAR? (he yells).

MICK JONES! someone yells back.

Back in the studio, I listen to some of the tapes: a new song, "Call-Up" is anti-draft and very danceable. I tell Mick they should rush release it. The new rhythms run the gamut: reggae, Caribbean, country and western (whether or not Strummer's version of "King Of The Road" will get on the final album remains to be seen; but they had a lot of fun doing it), and even some jazz. Mick's piano playing sounds quite jazzy. Have you heard Thelonius Monk, I say. No, he says, although he owns up to Sonny Rollins and John Coltrane. I'll have to get you some Thelonius Monk, I promise. ("OH NO!", shrieks Susan Blond the next day when I inform her of this.

Gary Gershoff



While Mick Jones and Joe Strummer laid down some basic new tracks in New York, Paul Simonon was busy filming a movie in Hollywood. Here, Paul onstage at The Palladium.

"Don't let him listen to JAZZ. You'll ruin their music." I send the album over anyway, and Mick calls to thank me; enthusiastic, particularly about "Misterioso".

"Sure I can walk down the street in London," says Mick. "I might get a thick ear, I might get into a fight, one kid may come up and congratulate me, one may come up to heckle. But all that is too stupid. If it gets bad, or even a bit like that, believe me, I'll run away, piss off out of it. Leave me alone, normal, you know? But my family — well, I live with my grandmother, and they're all pleased to hear how I'm going on. That's good — they're all interested in seeing me on the telly."

"There's a place in London that we'd like to open up as a sort of club for the people in London. And we've got a record company to form with Kosmo. We don't want to be all mouth and no trousers.

We'd do it if we had tons of money. Actually, we'd appreciate tons of money, and if anybody wants to send me any, we really could do with it. Right, and we promise to put it to a good cause."

"We've got all sorts of other things in mind, like shops, not where we would sell merchandise, but places where people can hang out, get new records. We figure that if we make a record, and we could make a track a day, we could press it in another day, put it out on the streets the next day, and people could have a record a week. When we actually do have the money, we'll try and get something together. We're working as fast as we can."

— Mick Jones

LR: Is there pressure on you now, since you have a hit, to record more stuff fast?

JOE: No. I'd say the opposite, because they don't want you to keep pumping stuff out. They want to have time to flog it. The record company gets nervous when they think you're too keen. When someone told me that last week I went, "Eh? What?" I had to sit down for a few minutes to work it out. But for me, the key thing is making music, you've got to keep making music, and touring is quite fun and we love to do it. But you've got to keep making music."

P.S. Several weeks later: Chicago: I am in a Holiday Inn, talking with Chrissie Hynde following The Pretenders show in that city. The TV is on, the sound down, a dreadful show called "Fridays" is on, some skit about "Women Who Spit". And all of a sudden, there they are, The Clash. We race to turn up the sound, and it's "Clampdown". Paul looks gorgeous, Topper is bashing away, Mick is dancing. Strummer looks wired. They are phenomenal, it is a real rush. And not unlike seeing the Rolling Stones on Ed Sullivan in 1964. Instant recognition. □



Shella Rock

"We realize everything is a giant windup. A lot of young guys, people, anybody who plays an instrument and tries to make some music, they get promised a lot of stuff that never turns up."

YELLOW MAGIC IN TOKYO

ON LOCATION IN THE ORIENT WITH DEANE ZIMMERMAN



Bob Gruen

"We didn't want to invade the American or the European market; we wanted to have Japanese music heard equally."

American bands have been performing in Japan for years, but it's only recently that we've started to get some Japanese bands here.

One of the most successful is Yellow Magic Orchestra, a three-man group from Tokyo led by synthesizer wizard/producer Haroumi "Harry" Hosono. They're the first Japanese band to enjoy charted success in this country, not only with their self-titled, debut LP on the Alfa label but with the single from that album, "Computer Games." And while they're still nowhere near as big in America as they are at home (where they have three albums on the charts and are, according to their record

company, the largest selling group in Japan), they're hoping to change all that with the release of their second U.S. album, *Solid State Survivors*.

In addition to Hosono, YMO is synthesist Ryuichi Sakamoto and Yukihiko Takahashi, the former drummer with the now-defunct Sadistic Mika Band. When they perform, they expand their ranks to include Ichiko Hashimoto on synthesizer keyboards, guitarist Kenji Ohmura, and a computer programmer named Hideki Matsutake.

Their music, which they call "technopops," revolves around synthesizers and runs the gamut from spacey disco to

pop/rock. What makes it so interesting is the way they combine the advanced technology of Japan with an Oriental sensibility which keeps the whole thing from becoming too mechanical.

Alfa Records is a small but growing Japanese record company who have signed a number of local newwave groups (such as Sheena & the Rokkets and Circus), and are trying to make a go of developing new wave local rock in Tokyo. Through their world distribution arrangement with A&M Records, they're helping to bring Japanese music to the West.

The Alfa Records office bustles with



Onstage in Nagoya



Appl-Takayama

YMO is, left-to-right: Harry Hosono, Yukihiko Takahashi, and Ryuichi Sakamoto.

Bob Gruen

activity, as does all of Tokyo, and it is there where this interview took place. The members of YMO all understand English but since they do not speak it fluently, and I speak no Japanese, Keiko Hida, of Alfa's Promotional Department, was called on to translate.

I met the group the night before in Nagoya after the first performance of their ten-city Japanese tour. Now, with that behind them, Harry, Ryuichi and Yukihiko appeared relaxed as they drank coffee and talked about making it in America, which they say was one of their objectives when they formed the group. But Ryuichi added, "We didn't want to *invade* the American or the European market; we wanted to have Japanese music heard equally. People listen to groups like The Police and the Commodores, at the same time we wanted them to have the choice of listening to Yellow Magic Orchestra. We're not thinking of being Number One in the States at the moment," he laughed.

"The reason we're so successful in Japan is that the people have finally found somebody that can be successful abroad," he added. "We're heroes for the Japanese kids, it's like a cult thing."

The Yellow Magic story began in 1978 when Hosono, a respected studio musician and producer under contract to make a record for Alfa, went into the studio with equally talented Sakamoto and Takahashi. But he had greater considerations than merely fulfilling his obligation: "I wanted to do something really powerful, something really new to leave to the next generation, to bridge the gap between us," said Hosono. "Everyone in Japan was trying to reach the standards set by the West, listening to their music and following what they've been doing, but I wanted to do something original, to have the music contain something original from Japan. When I got together with Ryuichi and Yukihiko, I found that we all had the same thoughts so we decided to form Yellow Magic Orchestra and do something new from Japan and not just copy American and English groups."

They realized that the choice of the name Yellow Magic Orchestra might have been misunderstood. "We assumed that many Americans would take the word yellow as meaning Japanese or Oriental, and Japanese as being good at computers, therefore Yellow Japanese Computers," said Harry. "But the name came from the neutral quality of yellow magic, as opposed to black or white."

At that point in their career, the group had no idea where this would lead. They wanted to use their knowledge of digital computers in the studio, which they did, but hadn't really defined their musical style. In retrospect, they feel the album had a little too much variety and was more a reflection of three strong, individual musicians than a group statement. Although many of those differences have been eliminated in the two years they've worked together, they're still hesitant about defining their concept. "There is no one concept that can be called *the concept* because we're still evolving," said Harry.

"We belong to the generation who've been influenced by music from the United



Aki Takayama

"Everyone in Japan was trying to reach the standards set by the West, listening to their music and following what they've been doing, but I wanted to do something original..."

Waiting for the show to begin

(Continued on page 58)



"The reason we're so successful in Japan is that the people have finally found someone who can be successful abroad. We're heroes for the Japanese kids..."





HIT PARADER



"I'M NOT ARROGANT" SAYS BOB GELDOF

The Boomtown Rats have had four consecutive Number One singles in England (the same with both of their albums), they're huge international stars, and on their recent, second tour of America they were determined to "break" the states. Arriving in this country for their six-week attack, lead singer and charmer Bob Geldof said "I'm looking forward to washing my dirty socks in an endless stream of Holiday Inns. The real reason we're touring this time is because we feel culturally deprived without *The Newlywed Game*."

Geldof's way with words has gotten him into trouble on more than one occasion, especially with members of the press who don't always find his way amusing. This doesn't surprise him at all.

"If I was a journalist I would find myself unbearable," he admitted. "I would seem so self-assured, very cocky. I have a ready-made smart arse answer for everything. I go into these ludicrous profound explanations about things that

Gary Gershoff/THUNDER THUMBS



"Our family arguments consist of one liners, screamed at each other at the highest possible volume. That's the way I was brought up."

are perhaps essentially meaningless — nonetheless they're genuine on my part. I sound like a pseudo-intellectual ... That would be the idea that I would get if I was interviewing me and I would dislike me for the duration of the interview." Geldof attributes his

penchant for one liners not to his former occupation as a journalist, but to his family. "Our family arguments consist of one liners, screamed at each other at the highest possible volume," he laughed. "That's the way I was brought up."

Talking about his "arrogant" image, which he feels has been invented for him by some journalists who he said "choose the choice bits you say and print them," Bob turned serious and said: "I don't think I'm arrogant when I'm sitting talking to a journalist. I do my



Bob Gruen

"I realize that I'm Mr. Copy, Mr. Mouth, but I always said as soon as I got bored I'd stop talking..."



Paul Cox/RETNA

"If I was a journalist I would find myself unbearable. I would seem so self-assured..."



"The reason we're touring this time is because we feel culturally deprived..."



Elaine Bryant/RETNA

"...I enjoy talking. I'm a fairly gregarious person anyway, I can't keep my mouth shut."

best in an interview situation and that's what being a journalist taught me. For most journalists it's better for them that I was a journalist because I realize what might constitute a good interview. If I worked on a guy, if I studied his stuff and I had questions prepared and he goes 'Yeah, no,' or he's tired — I used to think what's the point of me doing it? So when I got to the other end of the scale, no matter how tired or whatever I was, I just talked and they could pick up what they liked or discard what they liked and that made a good interview. So I became good copy and I realized early on that the more I talked the more copy they'd print which we needed at the time.

"Possibly I seem arrogant onstage," he continued, "but most of it is ironic and I find that most Americans don't have a tremendous sense of irony. Irony is best derived from an ability to laugh at yourself and when you view yourself in a serious light and then laugh at that seriousness, that's ironic."

During their performance at New York's Palladium, Geldof brought the photographers onstage while the band did "Having My Picture Taken." Johnny Fingers added to the merriment when he began taking pictures of the photographers. Everyone seemed to enjoy the moment, except for the security guards. Geldof continued: "Then I'll say 'These people are here for two

reasons: one to be props and two to take pictures' and some people think that's arrogant. But it's not. I'm just talking the truth. That's why they're there and they don't mind it — it means that they get good shots of everyone in the band, they get good shots of Simon

for a change, it also means that kids get off on it, it also means that maybe kids get their face in the papers for once in a blue moon and that's the truth. It's all those reasons, only I say it and maybe that's what they assume is the arrogant thing."

When Bob began giving in-

terviews he was determined to say exactly what was on his mind. "I also used it as a form of self-analysis basically and I enjoy talking," he admitted. "I'm a fairly gregarious person anyway, I can't keep my mouth shut. If I'm asked a question I would answer it to the fullest



"For most journalists it's better for them that I was a journalist because I realize what might constitute a good interview."

Gary Gershoff/THUNDER THUMBS

extent of the question's capabilities and I would answer it as honestly as I possibly could and if that honesty reveals something unflattering about me as a person, that's too bad. I can't help it.

"I'm also aware that I'm Mr. Media in Britain and that bores me. Whenever they want an articulate man then they get good old Bob Geldof, good

for a few quotes — he can say at least one sentence with three syllables in it. I realize that that's what it's like and I also realize that I find it essentially boring. I also find that's a huge turnoff for a lot of kids."

Geldof is one of the most frequently quoted rock stars in the world, yet on this tour he

broke precedent and, except for this interview, did not talk to the press. "I realize I'm Mr. Copy, Mr. Mouth," he said, "but I always said as soon as I got bored I'd stop talking and if people say 'Why won't you do it now, did you shut your mouth up now that you think you've made it?' No, I said, I'm just bored. I can't think of a question you'll ask me that'll

interest me, you know. That'll be deathly unfair to me and perhaps unfair to you. I've read so many interviews, I'm sick of reading them cause I sound like an idiot..."

But he says he's not trapped by fame, "I won't be intimidated by it, I'm still having a good time. To be honest with you, I can't think of a better job." □



Geldof in concert at Fredricks of Hollywood



L-R: Simon Crowe, Bob Geldof and Johnnie Fingers



Determined to "break" the States...

ROMANTICS' ROCK HEART BEAT

Mike Kagan/RETNA



"When we first got the red leathers made we dug the hell out of them..."

Bob Matheu



Mike Skill

By Deane Zimmerman

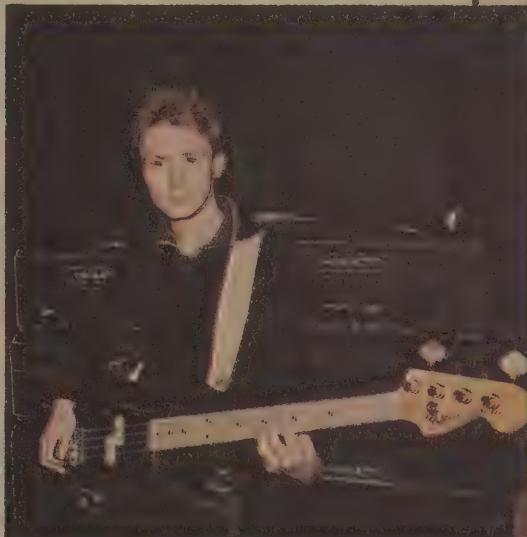
"When the album came out I think the first thing a lot of the reviewers saw was the cover and they said 'Who do they think they are?' Then they started cutting and all that. But we definitely did get noticed."

So says The Romantics' refreshingly candid drummer, Jimmy Marinos, who, along with Rich Cole, Wally Palmer and Mike Skill began getting attention several years ago when they came rocking out of Detroit, slicked up in red leather, with a sound that didn't quit.

After two years on the club circuit, they signed a recording deal with Nemporer Records and released their debut, self-titled LP which featured the single, "What I Like About You," ten other tracks and those cover pictures of the group dressed in their snazzy red suits. But they don't always wear red: "When we first got the red leathers made we dug the hell out of them and wore them every place we went," said Marinos. "Now we wear other things as well because you've got to give them time to air out. We never wash them, they get real sweaty and then we just turn them inside out and give them a day to dry," he laughed.

"We've always worn black leather and we still do," he continued. "That's kind of like our starting point. Most of the rockers from the east side of Detroit (where they all were raised) were pretty much into wearing black leathers — we just took it one step further. We've worn pink leather onstage, polka dots... Red is just a little more eye-catching."

Bob Matheu



Rich Cole

"People are still talking about it," said Jimmy, referring to that album cover, "but it's no big deal. It's rock and roll, that's all it is. If we don't wear it, who's going to? No one. So we'll wear it."

Telephoning from his South Bend, Indiana hotel room, mid-way into their first major U.S. tour since the album's release, Jimmy cheerfully admitted that he dyes his hair black because he likes the way it looks. "I got into black when I was about 15, that's all I used to wear. Then my Mom thought I was crazy and she threw me out of the house," he laughed. "I feel more comfortable wearing black offstage so I just decided to dye my hair black."

Wally dyes his hair and Mike hennas his.

"Our image began developing from the start when we formed the band," said Jimmy. "We considered ourselves a band, one unit, so our having the same look is a reflection of that attitude. We've been compared to the '60s British invasion, when the groups all wore the same suits, but the Motown groups in Detroit were doing that and the groups in the '50s before that. You can even go back to the Big Band era when they all wore identical outfits. It just changed in the '70s when it was 'do your own thing'. Now I think it's back on track."

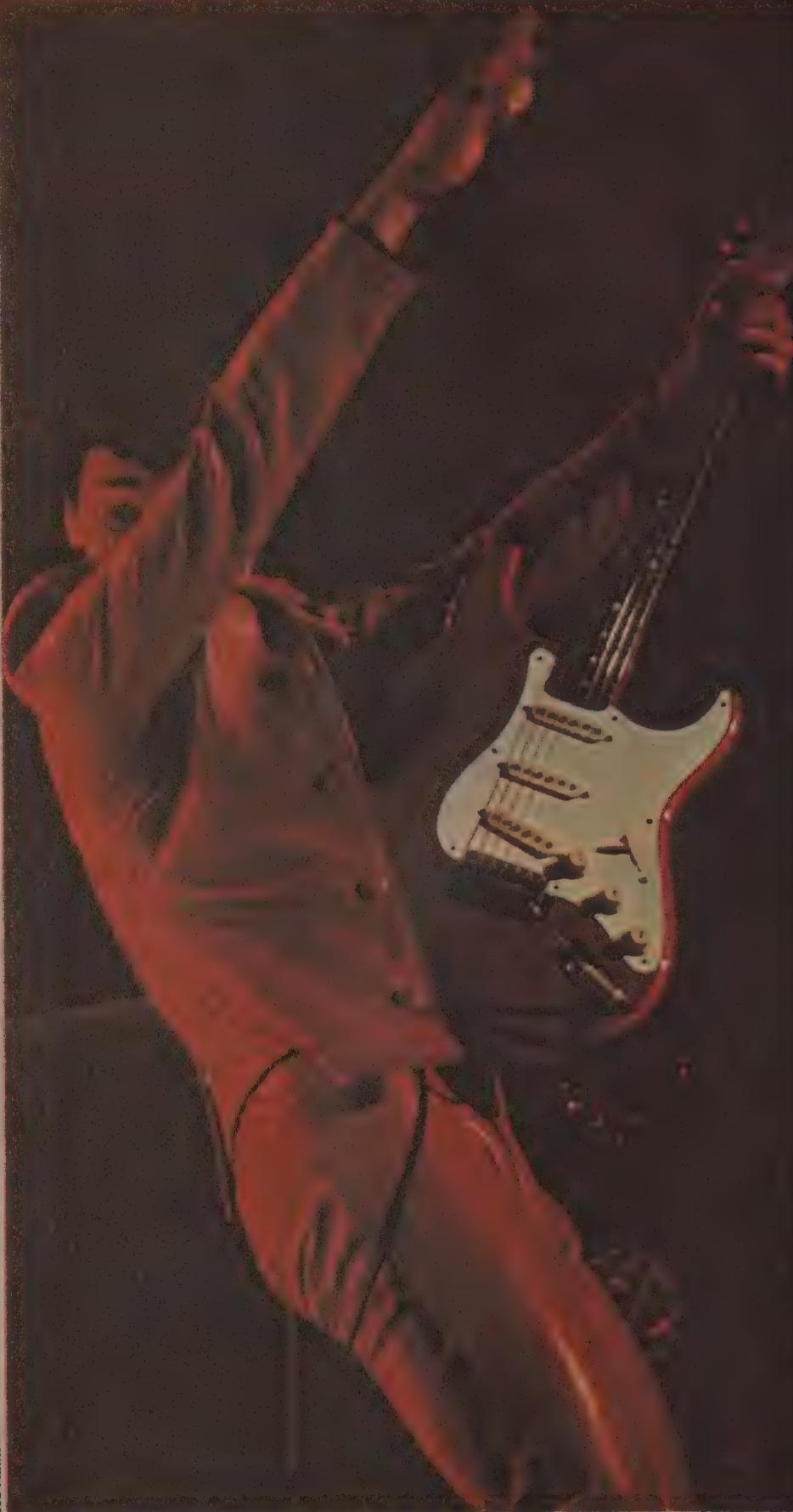
Calling themselves The Romantics was, according to Marinos, a "flip-around from the negative things that were happening, especially in England in '77 when we formed. At that time we were totally original 'cause the bands that were sprouting up over there in the punk scene, you know, Shirley and the Losers—we just felt we could express ourselves better by coming across with a more positive attitude. And we thought if we were to try, at least for the visual aspect, if we were to wear skinny ties and a cleaned-up look as opposed to the spitting and puking that was in vogue at the time, we thought it would be a different perspective. Now, it seems to be the current vogue..."

There's a flourishing rock club scene in Detroit these days but that wasn't the case when The Romantics got together. Disco was still happening and Detroit was really dry for rock and roll so they loaded their van, leaving the city that had given the world such great rockers as The Stooges, The Detroit Wheels and the MC 5, and headed east. They played cities that had an active club circuit, like New York, Boston, Philadelphia and Toronto and quickly earned a reputation as a band to watch. Now, they're having huge success and are well on the road to achieving any goals they might have set when all this began. But they're still taking it as it comes.

"You can't look too far ahead because things change day by day, month by month," said Jimmy. "The initial goal we set for ourselves before we even wrote one song together — the first time we got together for rehearsals — was let's do a record and that's exactly what we did a month later when we went into a studio in Detroit and made our own 45. We knew we weren't about to be signed by a major record company but we tried to get record company interest and even though nothing much happened we just continued on. Once we got signed, and we were told when we'd be in the studio, we took the songs that we had been doing live and we put them on the album. Then, once the album came out, we started touring. You take it one step at a time."

The Romantics' tour, which began last January, was originally scheduled to go until March but because of their popularity, it was extended through the spring, with additional summer dates being considered. They opened the show for Ted Nugent on some of the dates and even though the Nugent audience can hardly be considered "easy," Jimmy said those shows had gone over very well. "The way we're looking at it we're treading forbidden territory, we're waving the flag—we're really behind what we're doing and we'll get up there and face anybody. Believe it or not, we've been going over — sometimes it's been almost to the point of getting an

Bob Mathew



"We were pretty much influenced by what was happening in Detroit in the late '60s, the high energy movement."

encore. We could have gotten one last night if they hadn't turned on the music after we got off."

One of the reasons for their success is the energy they bring to their live show, especially Marinos whose drumming goes beyond enthusiastic. "It starts from the heart and goes through your veins and comes right out through the pounding," he said. "It's just a direct reflection of the overall attitude of what we're trying to get across."

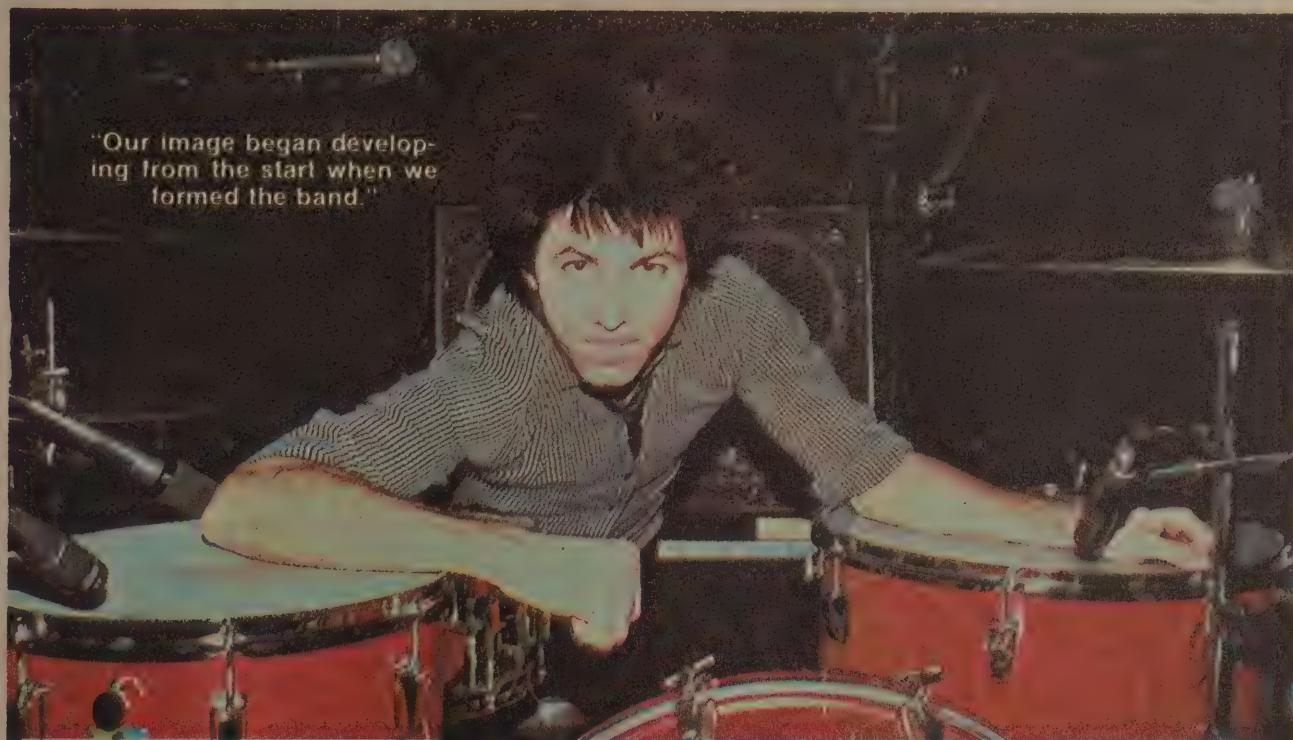
"We were pretty much influenced by what was happening in Detroit in the late '60s, the high energy movement. I think that's one of the things that we try to get across onstage. We throw a lot of energy—the way we just smack our instruments is one of those things that help us relate how we really feel and that's how it comes out. It's not anything we really think about, it just comes out that way."

Although they've been described as a



Bob Matheu

"The way we're looking at it we're treading forbidden territory, we're waving the flag — we're really behind what we're doing and we'll get up there and face anybody."



Bob Matheu

"power-pop" group, Jimmy calls their music "inspirational noise that you can dance to."

"We don't try and program our music, it's coming out that way, it's flowing that way," he said. "It would be wrong to try and channel your sound... Right now we're being played on the radio and we're liked by a lot of people and that's cool. We want to be liked — it's like walking into a room, you don't want to have somebody not like you. You want to make friends."

"We want to do something with our lives. We've all worked in factories in Detroit and we're doing okay right now and there's no way I want to go back to that."

The Romantics have pretty much worked out what they'll do on their next album, which they're planning to record sometime in July, but as of this writing, they're not talking. "It's like asking a cook what the next cake's going to taste like," said Marinos. "Wait 'til it's baked and then I'll cut you a piece." □



Bob Matheu



CHRIS DIFFORD



GILSON LAVIS

PHOTOS BY
GARY GREEN
HAND PAINTED BY
CHRISTINA DE LANCIE



GLENN TILBROOK



JOHN BENTLEY



JOOLS HOLLAND

"If you really want to be successful you have to make it in America," said Squeeze keyboardist, Jools Holland. "If you live in England then being successful there is all very well and good but it's a bit like living in a very small world."

"America is very important musically," he continued. "A lot of English bands' earliest influences came from American bands and new ideas still come from the States. I think that once you've broken America, that's it really. You can sit back a bit because then the rest of the world falls into place."

In New York at the start of their fourth U.S. tour, which coincided with the release of their third lp, *Argy Bargy*, Jools didn't know whether this tour would make them as big in this country as they are in their native England. But he added, "It's been easier for us to be accepted in America this time because of all the other British bands coming over. Things are easily accepted if there's a lot of it going on."

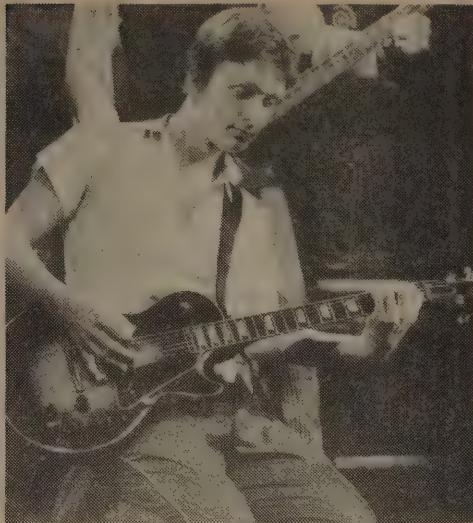
"When just a few groups were coming from England, most people weren't interested but now it's a big thing and it's widely publicized so people pay attention. But we're only part of a British 'invasion' in that we're part of Miles Copeland's IRS label. We're definitely not 'new wave' or 'punk'. I hate to be placed in those categories; we're just a pop band."

Jools acknowledged the critics who've accused the group of abandoning their earlier punk sound in favor of the more accessible pop style but added, "Nothing on our part has been very deliberate when we've made records. We've never said 'Oh that's a winner', or deliberately made a record so it would be a hit. Obviously we don't try to make records that are going to fail—we just go in and record the songs that sound right to us. We never consciously thought about moving into a pop mar-



Eileen Colton

"I think that once you've broken America, that's it really. You can sit back a bit because the rest of the world falls into place."



Eileen Colton

"We never consciously thought about moving into a pop market..."

SQUEEZE TOGETHER

ket—it turned out that way because we listen to a lot of pop records and have been influenced by them."

In addition to Holland, Squeeze is now: Chris Difford and Glenn Tilbrook on guitars & vocals, John Bentley on bass and Gilson Lavis on drums. They recorded their independently released EP, "Packet Of Three," in 1977 with producer John Cale (who also produced their first lp shortly after that). Their second album, *Cool For Cats*, gave them three hit singles in the U.K., including the title track which reached the Number Two spot on British charts. The title of their latest album, *Argy Bargy*, refers to what happens in a

very small, crowded bar when the barman suddenly announces that for 30 seconds drinks were on the house.

The group considered asking Nick Lowe to handle the production of *Argy Bargy* but ended up doing it themselves with help from John Woods in an engineering capacity. In retrospect, Holland admits that they would have benefitted from having had one person in the studio who could bring it all together, drawing from all their talents.

"Having an outside producer would also help us in terms of time because we take a long time to make a record," added Jools. "It's our own fault really—the actual recording is

done quickly but we're perfectionists so we record a lot of material and then throw half of the songs out and start again. There's probably another album out there of stuff we didn't use."

Squeeze is quite pleased to count such top-notch British musicians as Elvis Costello, Paul McCartney and Nick Lowe among their fans. "I think we're like anyone else," said Jools. "Somehow the people you respect seem a bit untouchable so when musicians of that caliber say they like us then we're impressed. It doesn't seem that people who we think of as being famous would ever listen to our records." □



Gary Green



Gary Green

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AGAINST THE WIND

(As recorded by Bob Seger)

BOB SEGER

Seems like yesterday
 But it was long ago
 Janey was lovely
 She was the queen of my nights
 There in the darkness
 With the radio playing low
 And the secrets that we shared
 The mountains that we moved
 Caught like a wild fire out of control
 Till there was nothing left to burn
 And nothing left to prove
 And I remember what she said to me
 How she swore that it never would end
 I remember how she held me oh so tight

'Wish I didn't know now
 What I didn't know then.

Against the wind

We were runnin' against the wind
 We were young and strong
 We were runnin' against the wind.

And the years rolled slowly past
 And I found myself alone
 Surrounded by strangers I thought were my friends
 I found myself further and further from my home

And I guess I lost my way
 There were oh so many roads
 I was living to run
 And running to live
 Never worried about paying
 Or even how much I owed
 Moving eight miles a minute
 For months at a time
 Breaking all of the rules that would bend
 I began to find myself searching
 Searching for shelter again and again.

Against the wind
 Little something against the wind
 I found myself seeking shelter
 against the wind.

Well those drifters days are past me
 now

I've got so much more to think about
 Deadlines and commitments
 What to leave in
 What to leave out.

Against the wind
 I'm still runnin' against the wind
 I'm older now but still runnin'
 against the wind
 Well I'm older now
 And still runnin' against the wind
 Against the wind.

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FUNKY TOWN

(As recorded by Lipps Inc.)

STEVE GREENBERG

Gotta make a move to a town that's right for me
 Town to get me movin'
 Keep me groovin' with some energy
 Well I talk about it, talk about it, talk about it, talk about it, talk about it
 Talk about, talk about, talk about movin'
 Gotta move on
 Gotta move on
 Gotta move on.

Won't you take me to funky town
 Won't you take me to funky town.

Won't you take me down to funky town
 Won't you take me down to funky town
 Won't you take me to funky town
 Won't you take me to funky town.

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ROCK MUSIC

(As recorded by Jefferson Starship)

CHAQUICO
J. SEARS

Rock and roll is good time music
Listen to it
Rock and roll is good time music
Listen to it
All right.

Mama said be a doctor son
A voice said follow the music
Papa said be a lawyer boy
A voice said follow the music
You know you don't do it for money
You're doin' it just for the thrills
You don't do it for money
But thank the Lord rock keeps payin' the bills.

Rock and roll is good time music
Listen to it
Rock and roll is good time music
Have a listen to it
All right.

You've been sayin' those lies
Ain't no lovin' now
Go right on on talkin'
All your intellectual chatter
All that livin' it ain't true
Let's just push on through
Rock and roll to stay alive
Rock and roll will survive
Sneakin' Monica out after the prom
Didn't get back till just before dawn
Outside we were creepin'
Inside everyone was sleepin'
Goodness gracious rock and roll.

Rock and roll is good time music
Listen to it
Rock and roll is good time music
Listen, listen, listen
Rock and roll is good time music.

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I DON'T GO SHOPPING

(As recorded by Patti Labelle)

DAVID LASLEY
PETER ALLEN

I don't go shopping for love
You're something money can't buy
I dream in colors and my dreams are
all in shades of you
So I'm never blue
I don't go wishing on stars
Just wanna be where you are
Too many times it felt so right
But it was just the night
Now I see the light.

RUN LIKE HELL

(As recorded by Pink Floyd)

DAVID GILMOUR
ROGER WATERS

Run run run run
Run run run run
Run run run run
Run run run run
You better go make your face up in
your fav'rite disguise
With your button down lips and your
roller blind eyes
With your empty smile
And your hungry heart
Feel the bile rising from your guilty
past
With your nerves in tatters
When the cockleshell shatters
And the hammers batter down your
door
You better run.
Run run run run
Run run run run
Run run run run
Run run run run
You better run all day
And run all night
And keep your dirty feelings deep
inside
And if you're taking your girlfriend
out tonight
You'd better park your car well out
of sight
'Cos if they catch you in the back
seat
Tryin' to pick her locks
They're gonna send you back to
mother
In a cardboard box
You better run.

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I don't care nothin' about goin' out
Now that I found out what it's all
about
Hear me shout
I've saved it all up for you
So if you feel like I do
Well we're long overdue.

I'm never out after dark
You'll always find me here at home
If you're allowed to stay up late
Then please don't hesitate
'Cause I can hardly wait.

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SOMETHIN' 'BOUT YOU BABY I LIKE

(As recorded by Glen Campbell and
Rita Coolidge)

RICHARD SUPA

(Male)
I see you ev'ry day
Walkin' down the avenue
Like to get to know ya
But all I do is smile at you.

(Female)
Baby when it comes to talkin'
My tongue gets uptight
This sidewalk love affair
Has got me high as a kite.

(Both)
Yeah yeah
There's somethin' 'bout you baby I
like.

(Female)
Well I'm a slow walker
But boy I'd race a mile for you
To get there in time
For my peek-a-boo rendezvous.

(Male)
Well now maybe it's the way
You wear your blue jeans so tight
I can't put my finger on
What you're doin' right.

(Both)
Yeah yeah
There's somethin' 'bout you baby I
like.

(Male)
Well I'm standin' on a corner
Hidin' by a telephone
Love to check you over
Know you like a fine tooth comb.

(Female)
When I go home
I turn out the light
You come strolling
Through my dreams ev'ry night.

(Both)
Yeah yeah
There's somethin' 'bout you baby I
like.

(Male)
I don't know what it is girl.
(Both)
Yeah yeah
There's somethin' 'bout you baby I
like
Yeah yeah
There's somethin' 'bout you baby I
like.

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ANSWERING MACHINE

(As recorded by *Rupert Holmes*)

RUPERT HOLMES

A little while ago
I went and placed a call
To tell this girl I know that she could
have it all
The wedding, the ring, the whole
dumb thing
I was willing to tie the knot
So I called her up
And this is the answer I got.
"I'm so sorry
You have just reached my answering
machine
I'm not in at present
I'm sure you know this whole routine
Leave your name and number
And I'll try to get back to you
You have thirty seconds to talk to me
before you're through."
And I said, "Baby, let's go get
married
I need to know you're mine
I am hangin' on
I am hangin' on
I am hangin' on this line
And if I can leave one message
before you go to bed
I would say to you..."
(Beep)
And the phone went dead.

HANGIN' OUT

(As recorded by *Kool & The Gang*)

RONALD BELL
KOOL AND THE GANG

We're gonna rock and shake our
bodies to the ground
We're gonna rock and shake our
bodies to the ground
We're gonna rock and shake our
bodies to the ground.

Let's go where the people go
That's where we wanna be
Dancin' in the disco light
Shine all over me
Music playin' loud and clear
Cause that's what we, we want to
hear
So let's go where they disco down
We'll rock and shake our bodies to
the ground.

Hangin' out
We're gonna rock and shake our
bodies to the ground
Hangin' out

So I stepped out to buy some dog
food for the cat
Of course she called about three
minutes after that
Would she be my wife and share my
life
Well of course you can write the plot
'Cause she called me up
And this is the answer she got.
"I'm so sorry
You have just reached my answering
machine
I'm not in at present
I'm sure you know this whole routine
Leave your name and number
And I'll try to get back to you
You have thirty seconds to talk to me
before you're through."
And she said, "Baby I got your
message
I'm answering your call
I have thought it out
I have thought it out
And I think that all in all
If you ask if we can marry
And make it for all time
Then my answer is..."
(Beep)
And the phone went, "I'm so sorry
You have just reached my answering
machine
I'm not in at present
I'm sure you know this whole
routine."

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We're gonna rock and shake our
bodies to the ground.

Ev'rybody party down
It's gonna be a night on the town
Sweet music will fill the air
It's all about hangin' out
Got to see you there
We will groove to the beat in the
disco heat.

Hangin' out
Ev'rybody gonna rock and shake
our bodies to the ground
Rock, shake, rock, shake.

Come on with your dancin' shoes
We ain't got no time to lose
Come on with your disco skates
We don't wanna be late
Hangin' out
Hangin' out
We're on the loose.

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BEHIND THE GROOVE

(As recorded by *Teena Marie*)

TEENA MARIE BROCKERT
RICHARD RUDOLPH

Behind the groove
There's another side inside of you
Behind the groove
You can make your wildest dreams
come true
So get on up and shake your body
Open up and take the music in
You better get on up
Come to the party
Life is waiting for you to begin
Behind the groove
You can dance forever and a day
Behind the groove
There is romance just a glance
away.

Got to move
Get behind the groove
Why don't you let your spirit play
Another me and another you
If we make it thru' to Xanadu
Shake your body
Shake your body
Shake your body.

Behind the groove
You can put away your masquerade
Behind the groove
You won't ever have to be afraid
So get on up and shake your body
Open up and take the music in
You better get on up
Come to the party
Life is waiting for you to begin
Behind the groove
Open your eyes and see what's in
store
Behind the groove
I must be the one you're searching
for.

Got to move
Get behind the groove
Why don't you let your spirit play
Another me and another you
If we make it thru' to Xanadu.

Shake it on up shake it on down
Ev'rybody sing la la la la la la
La la la la la la la la la la la la.

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ALL NIGHT THING

(As recorded by The Invisible Man's Band)

CLARENCE BURKE
ALEX MASUCCI
DEAN GANT

Waitin' on the band to get started
There's hardly room to stand
Let's jam jam ooh child
It's a crowd now
People wanna dance (people wanna
dance)
Anybody wanna dance
Move their bodies now
While the music says
"Get down, get down, get down".

It's gonna be an all night thing
It's gonna be an all night thing
Baby it's an all night thing
It's gonna be an all night thing.

Yeah break out
Freaks on the floor
Freaks on the floor
All the freaks on the floor
All look starry eyed
Disco whistles blow
Strange freaky vibe
Flashing lights of red, blue, yellow

and green
Paints a funky scene
Livin' for the head
Could only mean.

It's gonna be an all night thing
It's gonna be an all night thing
Baby it's an all night thing
It's gonna be an all night thing.

Yeah yes it is
Uh huh uh huh uh
Bee dip bee dip bee dup
Beep beep bip bip bip boop
Bee dip beep beep bee dip.
Bee dup bee da bip bip boo dip bee
oop

Dig three piece Slim Jim movin' on
in

Sheik freak come on in
'Cause I can't blow such a hot piece
Shug a boog a honey
Could ya move a little closer
Move forward for you to hear
Baby don't you know
You got me shiftin' in fifth gear
You look so fine
I want your number in my book
Gonna take you home with me
And get it on all night long.

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ATOMIC

(As recorded by Blondie)

DEBORAH HARRY
JIMMY DESTRI

Uh huh make me tonight
Tonight make it right
Uh huh make me tonight, tonight,
tonight.

Oh uh huh make it magnificent
Tonight right
Oh your hair is beautiful
Oh tonight
Atomic.

Tonight make it magnificent
Tonight make me tonight
Your hair is beautiful
Oh tonight
Atomic, atomic oh.

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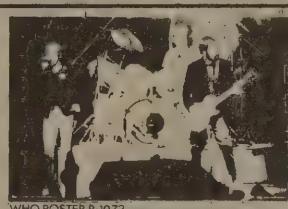
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WALKS LIKE A LADY

(As recorded by Journey)

STEVE PERRY

She walks like ah lady
With her tender charms
She moves like ah lady
When I'm in her arms
She loves like ah lady
Loving' all night long
She cries like ah baby

When she done something wrong.

I told you once
Yes I told you twice
But you never listen my advice
I catch you walkin' with that boy
again
I'm gonna set you free
Oh I'm gonna set ya free.

Walks like a lady
So soft and slow
She feels like ah lady
Oo I can't let go
She smiles like a lady
Smilin' all night long
But cries like a baby

When she done something wrong
yea.

I told you once

I told you twice

But you never listen my advice
I catch you walkin' with that boy
again

I'm gonna set you free
Yea I'm gonna set you free
Bye, bye.

(Walks like ah lady)

Oh but she cries like ah little girl,
little girl

(Walks like ah lady)

Yes but she cries like a little girl

(Walks like ah lady)

Walks like ah lady

(Cries like a little girl)

Cry, cry, cry, cry

(Walks like ah lady)

Walks like a lady

(Cries like a little girl)

Cry, cry, cry, cry.

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HERE COMES MY GIRL

(As recorded by Tom Petty and The Heartbreakers)

TOM PETTY MICHAEL CAMPBELL

You know sometimes I don't know
why
But this old town just seems so
hopeless
I ain't really sure but it seems I
remember the good times were just
a little bit more in focus
But when she puts her arms around
me
I can somehow rise above it
Yeah man when I got that little girl
standin' right by my side
You know I can tell the whole wide
world to shove it hey.

Here comes my girl
Here comes my girl
Yeah and she looks so right
She is all I need tonight.

Every now and then I get down to the
end of a day
I have to stop and ask myself why
I've done it
It just seems so useless to have to
work so hard
And nothin' ever really seems to
come from it
And then she looks me in the eye
And says we're gonna last forever

And man you know I can't begin to
doubt it
No, cause it just feels so good and so
free and so right
I know we ain't never goin' to change
our minds about it hey.

Here comes my girl
Here comes my girl
Yeah and she looks so right
She is all I need tonight.

Watch her walk.

Yeah every time it seems like there
ain't nothin' left no more
I find myself having to reach out and
grab hold of something
Yeah I just catch myself wonderin',
waiting, worrying
About some silly little things that
don't add up to nothin'
And then she looks me in the eye
And says we're gonna last forever
And man you know I can't begin to
doubt it
No, cause it just feels so good and so
free and so right
I know we ain't never gonna change
our minds about it hey.

Here comes my girl
Here comes my girl
Yeah and she looks so right
She is all I need tonight.

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IT'S NOT A WONDER

(As recorded by Little River Band)

GRAHAM GOBLE

When I'm down
You're always there just to see me
through
You understand ev'rything that I do
It's not a wonder that I care for you.

And so babe
It's only fair we should hold on tight
Please be careful just to follow the
light
I promise ev'rything will be all right
Oh there ain't nothin' sadder than
missin' so the one you love
And there ain't nothin' truer than
thoughts of love I'm thinkin' of.

When you're down
I'll be there you can count on me

DANCIN' LIKE LOVERS

(As recorded by Mary MacGregor)

LARRY HERBSTRITT
DOUG THIELE

The music's playin' softly in the
summer night
And starlight's playin' magic in your
hair
Just you and me surrounded by the
city lights
It's got me feelin' something special
in the air.
You know I've said hello to you a
hundred times
There comes a time you've gotta
take a chance
But even though I'm feelin' very
close to you
We're still strangers thrown together
for a dance.

IS THIS LOVE

(As recorded by Pat Travers Band)

BOB MARLEY

I wanna love ya
And treat you right
I wanna love ya
Every day and every night
We'll be together
With a roof right over our head
We'll share the shelter of my single
bed
We'll share the same room
And Jah provide the bread.
Is this love
Is this love

It's just so easy anyone can see
It's not a wonder that you care for
me.

There ain't nothin' sadder than
missin' so the one you love
And there ain't nothin' truer than
thoughts of love I'm thinkin' of.

Don't you know when I'm down
You're always there just to see me
through
You understand ev'rything that I do
It's not a wonder that I care for you
Oh no it's not a wonder that I care for
you
It's not a wonder that I care.

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And then all at once
We're dancin' like lovers
Holdin' on but about to lose control
We're flyin' and we're fallin'
Now the fire inside is calling
Dancin' on like lovers close and
slow.

We've come too close to leave
before the morning light
Got to get out feelings on the line
Now I could see you dancin' in my
dreams tonight
But I've got so much more than
dancin' on my mind.

And then all at once
We're dancin' like lovers
Holdin' on but about to lose control
We're flyin' and we're fallin'
Now the fire inside is calling
Dancin' on like lovers close and
slow.

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Is this love
Is this love that I'm feelin'
Is this love
Is this love
Is this love
Is this love that I'm feelin'.

I wanna know, wanna know, wanna
know now
I've got to know, got to know, got to
know now
I, I'm willing and able
So I throw my cards on your table.

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POWER

(As recorded by Temptations)

JEAN MAYER
BERRY GORDY
ANGELO BOND

Power (boom boom)
Power (boom boom boom)
Power (boom boom)
Power (boom boom boom).

My hands are clean
My heart is so pure
The world is sick
I am the cure
I don't want no money, gold or gifts
Give me your minds and souls to lift
Put your faith and trust in me
I'll move your mountains
Part your sea.

All you poor
All you needy
All you doin' is giving to the greedy
All you poor
All you needy
All you doin' is giving to the greedy
Get off your knees
Believe in me
I'll set you free.

All I need's a little more
Power (boom boom)
Power (boom boom boom)
Power (boom boom)
Power (boom boom boom)
Power (boom boom)
Power (boom boom boom).

I have for you the master plan
I'll lead you to the promised land
I'll give you peace
I'll give you pride
Save you from mass suicide
I'm your hope your one salvation
I'm your one man United Nations.

YOU AND ME

(As recorded by Rockie Robbins)

JAMES P. PENNINGTON

How would you feel if I asked you to spend your whole life with me
Baby believe in me cause a stronger love for you from someone else could never be
Yeah it's real, it's real, it's real
I never felt this way before
So say you'll be mine forever
Together we will open every door yeah.

You and me together forever
You and me just us two
You and me alone together
Sharin' everything we do
You give me and I give you

All you poor
All you needy
All you doin' is giving to the greedy
All you poor
All you needy
All you doin' is giving to the greedy

Tell me your sins
I'll be your friend
I won't do you in.
All I need's a little more
Power (boom boom)
Power (boom boom boom)
Power (boom boom)
Power (boom boom boom)

Power (boom boom)
Power (boom boom boom)
Gotta have, gotta have, gotta have, gotta have more power.

I'll open up heaven's door
Take from the rich give to the poor
Take a country's heart and mind
The young and the old
One at a time

Give them a new identity
They will all dress like you and me
Get off your knees
Believe in me
I'll set you free.
(Repeat chorus)

I'll make you all the master race
Just put me in my godly place
We'll march the world down in defeat
Take the fields of oil
Take the lands of wheat
Power, power, power.

One thing I must make perfectly clear

Nuclear weapons all men fear
Their hands sweat
Their fingers itch
I'm the only one you can trust with the switch.

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I'll do what you want me to baby
We can make it right
We're together forever
You and me.

When I was down you came along and picked me up and made me strong

Yes it's true that my love for you makes the nights so short and days so long

There you were from out of nowhere
Like the sunshine on a rainy day
And I thank you for helping me to take this loneliness away.
(Repeat chorus)

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Is it true the amazing secret of TELECULT POWER AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened: A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her—out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time—commanding others to sleep, get up and come to him, talk or not talk—and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument—called a Tele-Photo Transmitter—that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody—high or low, ignorant or wise—all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR—SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there—standing before him, as real as life—was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There—smiling, with arms outstretched in greeting—stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument—your mental equipment—requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

• REGAINS HAIR GROWTH! You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• ROLLS DICE 50 TIMES WITHOUT MISSING ONCE! As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• DISSOLVES ALE EVIL! You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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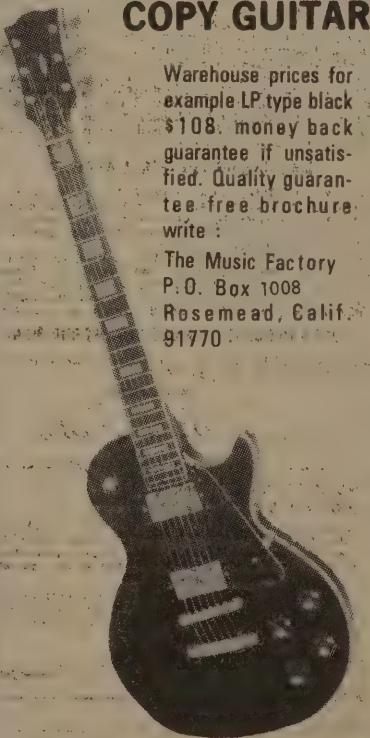
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ONE FINE DAY

(As recorded by Carole King)

GERRY GOFFIN
CAROLE KING

Shoo-bee do do do do do
One fine day you'll look at me
And you will know our love was
meant to be

One fine day you're gonna want me
for your girl

Shoo-bee do do do do do
Shoo-bee do do do do do

The arms I long for will open wide
And you'll be proud to have me right
by your side

One fine day you're gonna want me
for your girl

Shoo-bee do do do do do
Shoo-bee do do do do do
Shoo-bee do do do do do

Though I know you're the kind of
guy

Who only wants to run around
I'll keep waiting and some day
darling
You'll come to me when you want to
settle down oh.

One fine day we'll meet once more
And then you'll want the love you
threw away before

One fine day you're gonna want me
for your girl

Shoo-bee do do do do do
Shoo-bee do do do do do
Shoo-bee do do do do do

Shoo-bee do do do do do
One fine day you're gonna want me
for your girl.

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THE ROSE

(From the Motion Picture "The Rose")

(As recorded by Bette Midler)

AMANDA McBROOM

Some say love it is a river that
drowns the tender reed
Some say love it is a razor that leaves
your soul to bleed
Some say love it is a hunger, an
endless aching need
I say love is a flower
And you its only seed.

It's the heart afraid of breaking that

LOVE AND LONELINESS

(As recorded by The Motors)

NICK GARVEY
GORDON HANN

You used to think that love was
worth the time
When love was all we had
We didn't need distraction all the
time
Or being made to laugh.

And then you said we had to build a
home

That love alone could not provide
Oh no oh you said that money would
never get us down
You didn't know you lied.

And now loneliness is there despite
the love we make

Oh and loneliness knows where to
find the friends we make
And the place we live is just a new
street number on an old address
Called love and loneliness.

I sometimes wonder how you'll see
us now

I'd read your mind if I had a chance
Oh no oh I don't know if I'd ever find
our love in there
Or just a photograph.

And now loneliness is there despite
the love we make

Oh and loneliness knows where to
find the friends we make
And you'll ask around and they act
amazed

You show them round and they
stand and praise

The life we live is just a new street
number on an old address
Called love and loneliness.

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never learns to dance
It's the dream afraid of waking that
never takes the chance
It's the one who won't be taken who
can not seem to give
And the soul afraid of dying that
never learns to live
When the night has been too lonely
And the road has been too long
And you think that love is only for
the lucky and the strong
Just remember in the winter
Far beneath the bitter snow lies the
seed
That with the suns love in the spring
Becomes the rose.

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NOW—You can Live Like A King and never want again with the Miracle Power of...

OMNI-COSMICS

It's true! This hidden energy power responds at once to help you gain endless streams of wealth...control the thoughts of others...achieve protection from evil...make illness and pain disappear...and much more!

Dear Friend:

How would you like to be able to say a few words and transform an ordinary piece of glass into a MAGIC MIRROR which will produce all the riches, love, power, health and happiness you wish to create in your life?

Or how would you like to be able to say four power words to summon MAGIC SAGE who will come to your command any time you want him? Or say four other power words to help find lost people or treasure? Or nine words to heal an area of your body?

Now it's possible to do all these things and more—with the Miracle Power of OMNI-COSMICS. OMNI-COSMICS will enable you to perform the so-called "impossible" feats. With it, you will be able to attain a paradise on earth for yourself and for all those you love.

My name is Ann Fisher, and I'll tell you more about this amazing offer in just a minute, but first let me show you all the things OMNI-COSMICS will help you do...

- Produce money "from out of thin air".
- Make illness and pain disappear.
- Control the thoughts of others.
- Find lost people and treasure.
- Avoid problems before they arise by looking into the future.
- Win money in a horse race or a lottery.
- Travel astrally to faraway lands.
- Turn thoughts into solid material things.
- Repel black magic or voodoo attacks.
- Find your perfect mate and achieve marital happiness.

YOU WILL BE ABLE TO PRODUCE MONEY "FROM OUT OF THIN AIR!"

I'll show you how to use OMNI-COSMICS to achieve endless streams of wealth. And I'll tell you right now that whatever you desire, you can have—**I MEAN ANYTHING**—and it can be obtained quickly and easily.

You may want a new car, a new home, a swimming pool, a mink coat, a diamond ring, an exclusive apartment, a fabulous vacation of some money to start your business, or an income for life of \$20,000, \$50,000 or even \$100,000.

Well now, with OMNI-COSMICS, you'll see how to materialize the miraculous things you desire... You can become as wealthy as you wish... You can live like a king and never want again! Just look:

• **POOR WOMAN WINS \$100,000**—Florence, a woman in her forties, was short of money for years. I mean she was really poor. Her shabby clothes came from friends or the Salvation Army. She hadn't bought anything new for herself in many years. But six weeks after using an OMNI-COSMICS technique I showed her, a miracle happened to Florence—she won an whopping \$100,000 after buying an Irish Sweepstakes ticket.

• **FACTORY WORKER WINS \$1,000 A WEEK FOR LIFE**—John R., a factory worker, was desperately in need of money for his rent, car payments and a pile of unpaid bills. He was discontented and unhappy, and he could see no help in sight. But after doing an OMNI-COSMICS ritual I showed him he bought a lottery ticket which paid \$1,000 a week for life—enough to pay all his bills, take a long trip with his family, and build a new house!

• **STUDENT PICKS NINE WINNERS IN A ROW**—David A. needed money to go to college in the fall. He had never been lucky at the races, but he decided to try OMNI-COSMICS to finance his college education anyway. After performing the right ritual, he went to the track and picked out all nine winners and came home with a grand total of \$1,600—which was enough for college that fall!

YOU WILL BE ABLE TO CONTROL THE THOUGHTS OF OTHERS—WITHOUT EVEN SAYING A WORD TO THEM!

With this Power, you can get the lover you want, change the attitude of a troublesome child, get a friend or neighbor to respond to your requests, or get a boss to give you that raise or protection you feel you deserve. You can influence a person to see it your way or do the things you want him to...

ABOUT THE AUTHOR

ANN FISHER, an instructor of parapsychology at the State University of New York at Albany, and a nationally recognized psychic, medium, parapsychologist and ghost hunter is a foremost authority and investigator of the higher powers of the mind. After many years of intensive investigation, she discovered the mighty powers of Omni-Cosmics—the miraculous power source revealed for the first time in this book. Ann Fisher has displayed her psychic abilities on many radio and television programs.

...you can stimulate the person's memory process, move his fingers, make him do what you want, repeat the words you want him to say, and do many other things. It does work. *No one can resist this command power.* See for yourself:

• **GETS SHY BOYFRIEND TO PROPOSE MARRIAGE**—Marilyn K. was in love with Kevin. They had dated for two years and were very much in love, but Kevin was shy and couldn't muster up enough courage to propose. Marilyn then tried my method of contacting Kevin's subconscious mind and suggesting that he propose. Later—out of the blue—Kevin popped the question!

• **WOMAN GETS PROMOTION AND DOUBLES HER SALARY**—Judy K. wanted to be promoted to a new position that was opening up where she worked. She knew she could handle the job, but she needed a chance to prove herself. A few weeks after I showed her an OMNI-COSMICS technique to tap her boss's mind, she was called into his office and given the job. A year later she doubled her salary!

• **WHAT'S MORE WITH THE MIRACLE POWER OF OMNI-COSMICS**, you'll be able to know the innermost thoughts of people in the next room or thousands of miles away—or even what a person is thinking when you talk to him on the telephone!

USE OMNI-COSMICS TO PROGRAM A PROTECTIVE FORCE AROUND YOU!

Today we live in an age with many negative influences around us. If you believe that *you* and psychic assault does not exist in this Twentieth Century, you are incorrect. Negative forces do exist today and they *do* work.

Now, with OMNI-COSMICS, you can build a protective force around you so that you will have nothing to fear at all. That's just what John and Pamela did—and look at how they were saved...

• **INVISIBLE FORCE SAVES MAN FROM DROWNING**—John K., a fast swimmer, went out too far one day. When he was in the middle of the lake and he saw the sun in the sky, he became very tired and started to sink. Somehow John, a regular user of OMNI-COSMICS, was saved. He didn't know how he got back to shore for he had felt an invisible force carrying him over the top of the water to land safely. OMNI-COSMICS saved him from drowning!

• **OMNI-COSMICS SAVES LIFE OF YOUNG LADY**—Pamela, a young student in one of my classes who habitually uses the protective powers of OMNI-COSMICS, was driving on a city street one day and heard a voice say "Stop or you will be killed." It was lucky she did, for another car went through the intersection at a high rate of speed. She would have been killed or seriously injured if she had not stopped.

You'll also see how, with OMNI-COSMICS protective powers, other people were able to repel a black magic attack... reverse a voodoo curse... travel with safety... get saved from a mugging attempt... and much more. **THEY DID IT—AND SO CAN YOU!**

SEE HOW TO USE OMNI-COSMIC POWER FOR INSTANT HEALING!

Do you want perfect health? OMNI-COSMIC healing power will respond *immediately* when you use the right power ritual. After a while, all illness and pain will disappear!

• **OVERCOMES SERIOUS KIDNEY AILMENT**—Terry J., a dear friend of mine, had just found out that he had a very serious kidney ailment. His doctor told him that his condition would shorten his life and that he "needed rest." But two months after I used an OMNI-COSMICS health ritual I showed him, his doctors were surprised to discover that Terry was in perfect working condition and that no signs of illness existed.

• **HAS ULCER AND IMPROVES BAD HEART CONDITION**—Perry had a very bad heart condition and also a serious ulcer. His doctor wanted to remove his ulcer, but was afraid to operate because of the heart condition. But when Perry went back to his doctor after using an OMNI-COSMICS ritual I showed him, his ulcer had healed and his heart condition was greatly improved!

With my **PERFECT HEALTH** ritual, soon you will feel your body becoming stronger, healthier and more dynamic. I DID IT—**SO YOU CAN!** Just look...

I was told when I was very ill with asthma, that I would have to use a breathing machine three times a day for the rest of my life. My doctor told me that only one out of a hundred was ever cured of this disease.

But I refused to accept this. By tuning in my OMNI-COSMICS power, I was able to get better and eventually cure the asthma!

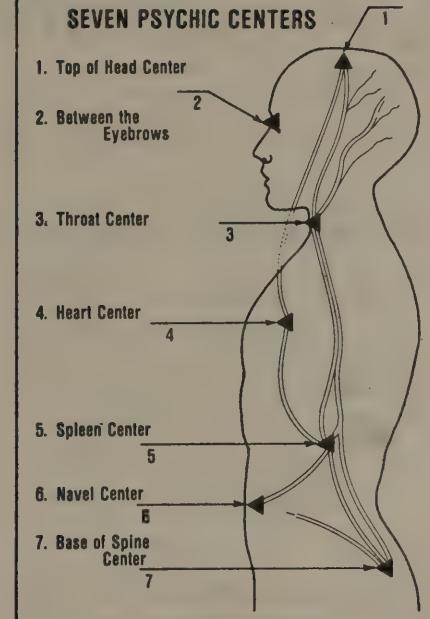
So why suffer from less-than-perfect health when you can discover how OMNI-COSMICS can be used to overcome nervous stomach, migraine headaches, skin blemishes, and insomnia... lower high blood pressure... and heal ulcers? In fact, with OMNI-COSMICS, you'll even see how to lose weight effortlessly and be more youthful with lots of energy!

MIRACULOUS WEIGHT CONTROL AND MORE YOUTHFUL ENERGY!

Yes, with OMNI-COSMICS, you can lose weight and be thin for the rest of your life! Look at these astonishing cases...

• **LOSES 95 POUNDS IN SIX MONTHS!**—Samantha was 235

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pounds at age 29. She had never had a date and was resigned to her dull life of work and watching television every night. But after using an OMNI-COSMICS ritual I showed her, Samantha lost 95 pounds and met a young man. She is now happier than she has ever been in her entire life!

• **LOSES 50 POUNDS AND GETS A MINK COAT**—Joyce W. was 57 pounds overweight and suffered from high blood pressure, arthritis and other ailments that kept her feeling sick most of the time. But after using OMNI-COSMICS power, she was able to lose those 50 pounds. Her health improved and she looked and felt like a new person. In fact, her husband was so proud of her new figure, he bought her a mink coat for her birthday!

OMNI-COSMICS RESPONDS AT ONCE!

Tap OMNI-COSMICS power *instantly* for it responds at once. You can use it, as others have, to avoid trouble, accidents and bad health... predict the future with 85-90 percent accuracy... know when you are lucky... make the right decision when faced with many choices... and more!

With your OMNI-COSMICS ability, you will be able to tap into your spirit world and contact your loved ones, friends or people you want to meet to convey messages to you. You will be able to tap into what's going on in time and space, and pick up information about UFO's and life outside our planet earth.

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Most sincerely,

Ann Fisher

Ann Fisher

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Gentlemen: Please rush me a copy of "OMNI-COSMICS: Miracle Power Beyond the Subconscious" by Ann Fisher! I enclose \$10.95 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk or money back.

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OUTSIDE MY WINDOW

(As recorded by Stevie Wonder)

STEVIE WONDER

La la la la la la la la la
La la la la la la la la la
La la la la la la la la la.

Much has been written about the
world and all its kinds of loves
But the sweetest of them all
You seldom will find stories of
Oh oh oh oh.

My love lives outside my window
Clouds burst to give water
So her love can grow oh
My love smiles to me each morning
Says she'll never leave me
And I know it's so.

La la la la la la la la la
La la la la la la la la la.

You don't have to look around
Or ask yourself if she is there
'Cause the fragrance of her love
Says "hi" with every breath of air
Oh oh oh oh.

My love lives outside my window
Clouds burst to give water
So her love can grow oh oh
My love smiles to me each morning
Says she'll never leave me
And I know it's so.

La la la la la la la la la
La la la la la la la la la.

You will often hear her name
Describing another's prettiness
But if ever there was choice
My flower would be the prettiest oh
oh.

My love lives outside my window
Clouds burst to give water
So her love can grow oh oh
My love smiles to me each morning
Says she'll never leave me
And I know it's so oh.

My love lives outside my window
Clouds burst to give water
So her love can grow oh oh
My love smiles to me each morning
Says she'll never leave me
And I know it's so.

La la la la la la la la la
La la la la la la la la la
La la la la la la la la la.

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LITTLE JEANNIE

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

Oh little Jeannie
You got so much love
Little Jeannie
And you take it where it strikes
And give it to the likes of me
Oh little Jeannie
She got so much love
Little Jeannie
So I see you when I can
You make me all a man can be.

And I want you to be my acrobat
I want you to be my lover
Oh there were others
Who would treat you cruel
And oh oh Jeannie
You were always someone's fool
Little Jeannie
You got so much time
Little Jeannie
Though you've grown beyond your
years
You still retain the fears of youth
Oh little Jeannie
You got so much time
Little Jeannie
But you're burning it up so fast
Searching for some lasting truth.

And I want you to be my acrobat
I want you to be my lover
Oh there were others who would
treat you cruel
But oh oh Jeannie
I will always be your fool.

And I want you to be my acrobat
I want you to be my lover
Oh there were others
And I've known quite a few
But oh oh Jeannie
I'm still in love with you
Stepped into my life from a bad
dream
Making the life I had seen
Suddenly shiny and new
Oh Jeannie
I'm so in love with you
Stepped into my life from a bad
dream.

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With **REVERSE CALORIES** in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK—50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer—and you can lose more than you've eaten! —says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY?** Impossible? Perhaps. But with the startling discovery of **REVERSE CALORIES**—the more you eat the more you **LOSE!**

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods **REVERSE CALORIES** actually **take weight from the body!**

These foods **destroy fat**, he found, and **neutralize** the effects of fattening foods—to help people shed up to 2 pounds or more daily. **REVERSE CALORIES**, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery of **REVERSE CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS** like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLERS OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods are they? You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a **MINUS** value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You **LOSE** calories! You **LOSE MORE THAN YOU'EAT**! These foods literally burn fat!

And they do it **faster and more effectively than starvation!** When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY!**

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **REVERSE CALORIES** **destroy fat and neutralize the effect of fattening foods!** Simply by mixing them with your favorite fattening foods like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake in a mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2 1/2 weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST!** The reason it will—must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wobble and wobble, hips that billow and surge, abdomens that undulate, soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. "It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!"

• **SOMETHING TO LOOK FORWARD TO EACH DAY!** For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING!**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, *each morning*—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to **6 pounds immediately** and then shed weight at the rate of **1 1/2 to 2 pounds or more daily!**

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

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Suite HP / 8710 Wheeler / Mentor, Ohio / 44060.**COMING UP****(As recorded by Paul McCartney)****McCARTNEY**

You want a love to last forever
One that will never fade away
I want to help you with your problem
Stick around, I say.

Coming up, coming up yeah
Coming up like a flower
Coming up, I say.

You want a friend you can rely on
One who will never fade away
And if you're searching for an
answer
Stick around, I say.

Coming up, coming up
Coming up like a flower
Coming up yeah.

You want some peace and
understanding
So everybody can be free
I know that we can get together

We can make it, stick with me.

Coming up, coming up
Coming up like a flower
Coming up for you and me.
Coming up, coming up I say
Coming up like a flower
Coming up
I feel it in my bones.

You want a better kind of future
One that everyone can share
You're not alone, we all could use it
Stick around we're nearly there.
Coming up, coming up everywhere
Coming up like a flower
Coming up for all to share
Coming up yeah
Coming up anyway
Coming up like a flower
COMING UP.

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**BIGGEST PART OF
ME****(As recorded by Ambrosia)****DAVID PACK**

Sunrise, there's a new sun a-risin'
In your eyes I can see a new horizon
Realize, that will keep me realizin'
You're the biggest part of me
Stay the night
Need your lovin' here beside me
Shine the light
Need you close enough to guide me
All my life I've been hopin' you
would find me
You're the biggest part of me.

Well make a wish baby
Well and I will make it come true
Make a list baby
Of the things I'll do for you
Ain't no risk now

In lettin' my love rain down on you
So we can wash away the past
So that we may start anew.

Rainbow, risin' up on my shoulders
Love flows, gettin' better as we're
older

All I know, all I wanna do is hold her
She's the life that breathes in me
Forever, got a feelin' that forever
Together we are gonna stay
together
For better, for me there's nothin'
better

You're the biggest part of me.

Well make a wish baby
Well and I will make it come true

Make a list baby
Of the things I'll do for you
Ain't no risk now

In lettin' my love rain down on you
So we can wash away the past
So that we may start anew.

More than an easy feelin'
She brings joy to me
How can I tell you what it means to
me
Flow like a lazy river
For an eternity
I've finally found someone who
believes in me
And I'll never leave.

Well make a wish baby
Oh and I will make it come true
Make a list baby
Of the things I'll do for you
Ain't no risk now

In lettin' my love rain down on you
So we could wash away the past
So that we may start anew.

Beside me
Need your lovin' here beside me
To guide me
Keep it close enough to guide me
Inside of me

From the fears that are inside of me
You're the biggest part of me
Forever, got a feelin' that forever
Together, we are gonna stay
together

Forever from now until forever
You're the biggest part of me
You're the life that breathes in me
You're the biggest part of me.

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SHINING STAR

(As recorded by The Manhattans)

LEO GRAHAM
PAUL RICHMOND

Honey you are my shining star
Don't you go away
Wanna be right here where you are
Until my dying day.

So many have tried, tried to find a
love like yours and mine
Girl don't you realize how you
hypnotize
Make me love you more each time
Honey I'll never leave you lonely
Give my love to you only, to you
only, to you only.

Honey you are my shining star

Don't you go away
Wanna be right here where you are
Until my dying day.

Feels so good when we're lying here
next to each other
Lost in love
Baby when we touch, love you so
much
You're all I ever dreamed of
Honey I'll never leave you lonely
Give my love to you only, to you
only, to you only.

Honey you are my shining star
Don't you go away
Wanna be right here where you are
Until my dying day.

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COMING DOWN FROM LOVE

(As recorded by Bobby Caldwell)

BOBBY CALDWELL

From the beginning you were my life
And through the seasons I made the
sacrifice
Now I remember what you did to me
before
It keeps bringing me down.

And the relation tore me apart
You were so clever girl it broke my
heart
Now I remember cause I can't forget
the past
It keeps spinning around.

Darling somehow now that you're
gone
I have no one
I write you letters and throw them
away
Only a fool keeps hanging on when
love slips away.

Coming down from love
And I wonder why it takes so long
Cause I keep holding on
Coming down from love
And I wonder why it takes so long
Tell me where I went wrong.

Through all the changes love was so
blind
But I continued keeping an open
mind
Now I remember cause I can't forget
the past
It keeps spinning around.

Darling somehow now that you're
gone
I have no one
I write you letters and throw them
away
Only a fool keeps hanging on when
love slips away.

Coming down from love
And I wonder why it takes so long
Cause I keep holding on
Coming down from love
And I wonder why it takes so long
Cause I keep holding on
Coming down from love
And I wonder why it takes so long.

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HEADED FOR A FALL

(As recorded by Firefall)

RICK ROBERTS

Runnin' from the feelin's you can't
disguise
You're findin' all your reasons and
alibis
You can say you're freezin'
It's not that way at all
Your back's against the wall
And headed for a fall.

Lookin' for excuses to hide your
shame
And all your little abuses
They don't change a thing
You're the one who loses runnin'
from it all
Your back's against the wall
You're headed for a fall.

Lookin' out your window at the
pouring rain
Tryin' to hide your sorrow in your
sweet champagne
But you can't hide your troubles
In the bubbles of your wine
You only make them easier to find
Easier to find.

All your wasted chances
How do they feel
All your sweet romances
They were never real
You're the one who dances
You gotta pay the piper's call
Your back's against the wall
You're headed for a fall
You're headed for a fall.

I CAN'T STAND UP FOR FALLING DOWN

(As recorded by Elvis Costello & The Attractions)

HOMER BANKS
ALLEN JONES

I'm a living example
Of a man who's been hurt too much.
I've tasted the bitterness
Of my own tears
Sadness is all my lonely heart can
feel.

I can't stand up for falling down
I can't stand up for falling down.

As simple as love is
Still it confused me
Why I'm not loved
The way I should be.

I've lived with heartaches
And I've roomed with fear
I've dealt with despair
And I've wrestled with tears.

I can't stand up for falling down
I can't stand up for falling down.

The vow we made
You broke it in two
But that won't stop me
From loving you.

I can't stand up for falling down
I can't stand up for falling down.

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ROCK & ROLL HOTLINE

SORROWS' DREAMS

You'd think that with all the attention Sorrows is getting they'd be a little excited, and they are. But as far as drummer Jett Harris is concerned, "This isn't a dream come true, it's the end of a nightmare. When we have a hit single, that'll be a dream come true." The other Sorrows are Arthur Alexander, Joey Cola, and Ricky Street, and their music reflects their admiration for bands like the Beatles and the Yardbirds. You can hear it for yourself on their debut EP, *Teenage Heartbreak*.



"This isn't a dream come true, it's the end of a nightmare."

Chris Walter/RETNA

"I just want to be funky, and to follow my own talents."

FUNKY BUT WHAT!

"My next musical trip will be slightly different," said David Johansen. "I just want to be funky, and to follow my own talents. What I do is send up the black music pretty good. That's when I have my sense of humor and when my tongue is firmly planted in my cheek. As for all of the 'new' stuff around, it all sounds like something I did already with the Dolls."

After a round of New York performances, David planned to take some time off the road. "I haven't stopped, except to make records, for two years," he said.

David, who's been writing songs with Chris Stein and Debbie Harry, Elliot Murphy, Joe Perry, Blondie Chaplin and Sylvain Sylvain, will go into the studio this summer to record something that's funky ... but chic.

ONE STEP BEYOND

We ran into Chrissy Boy (Chris Foreman, Madness' guitarist) following the group's sold-out performance at New York's Irving Plaza. He was bouncing up and down at the bar but sat still long enough to give us a little history of the group who made such a splash with their self-titled single and debut LP, *One Step Beyond*.

Chrissy Boy admitted that as a child he never wanted to learn to play the guitar but we bet that now he's glad he did.

Three years ago he, Mike Barson, the keyboard player who also goes by the name Monsieur Barso, and Lee "Kix" Thompson got together. They added a bass player (Mark Bedford) and a drummer (Woody Woods Woodgate — not his real name), but they were just fooling around and never thought anything much would happen.

Their first gig, performing at a party, was a catastrophe partially because they didn't have a proper vocalist. Perhaps it had something to do with the fact that they only did cover versions. Eventually they dropped the well-known oldies for ska and started playing music that sounded good on guitars and sax. "Our goofy style developed along the way," said Chrissy Boy.

At first Chas Smash was the master of ceremonies of the show but with his fancy footwork, backing vocals, and various shouts quickly developed a unique character and became an integral part of the group. "He's a really nice bloke and a great dancer," said Chrissy Boy. "People see him dancing and say 'Why can't I dance?' He sings as well."

The other member of the group is Suggs (Graham McPherson) on lead vocals.

"It's a small movement," said Chrissy Boy. "It's us, The Specials, Selecter and The Body Snatchers and we're all good friends. The Body Snatchers are really good girls. We all help each other — one band plays a place and then the others get a good reception."

Madness is, top-to-bottom: Chas Smash, Mike Barson, Suggs, Mark Bedford, Lee Thompson, Dan Woodgate, and Chris Foreman.



YELLOW MAGIC

(Continued from page 31)

States and Europe. We've been brought up with rock & roll," said Ryuichi, so it's no wonder that they count the early Motown sound among their influences, along with jazz-rock fusion, the more avant garde music of Brian Eno, and the current ska and pop from England. As for punk, Ryuichi said, "the impact and the communication with the public is what I like about the punk music. I'm not interested in the hungriness or the political positions but because I've been interested in the avant garde aspects of any art, when it has that quality in its sound, then I'm interested."

Japanese kids don't really understand punk and a lot of the new wave because they're not angry and their upbringing prohibits them from acting in a violent way. At one punk club I saw lots of kids dressed in punk attire, looking remarkably like Sid Vicious, but they smiled a lot, were busy having a good time, and were extraordinarily polite.

Rock audiences are known to be enthusiastic but well behaved and the crowd at YMO's opening night show was no exception. When I arrived at Nagoya's modern, two-thousand seat Aichi Kinro Kaikan Theatre nearly two hours before showtime, hundreds of kids were lined up waiting patiently for the doors to open while the band completed their soundcheck. Once in the hall, they remained seated for the entire show and it wasn't until the encore, when cheering fans rushed the stage with flowers for their idols, that it seemed like an American rock concert.

After the performance, the group seemed pleased with the response but admitted they preferred playing clubs like Hurrah's in New York and the Venue in London where the kids can get up and dance. "Although we'd like the audiences to be happier and more exuberant," said Ryuichi, "our music isn't just rock & roll, so we wouldn't be satisfied if all the kids were sitting there, just clapping their hands above their heads..."

Most synthesizer musicians bring their interest in technology to the stage in the form of special effects. Kraftwerk uses mannequins, Gary Numan has robots and Devo dresses up but with the exception of

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Interviewing the group at Alfa Records' Tokyo office with assistance from ace translator, Keiko Hida (far right)

a short film of their World Tour and interesting lighting, YMO's show is remarkably free of gimmickry. Although they're planning to increase the visuals, they're determined to do it without becoming repetitive. "Gary Numan and Kraftwerk can repeat the same show over and over again, and then they have to think of something else," said Harry. "We enjoyed seeing Devo but we don't want to see that same kind of show and the same costumes. We'll have to do one thing and then throw everything away and think of something else."

The group sees their music as a reaction to the tensions of living in a city like Tokyo with its technological expertise and strong magnetic power. And while they realize the benefits of that technology, they also see the other side. "It's like the front and back of the same coin," said Harry. "We know that we derive so much

from technology, that we're now living happily or leisurely due to technology, but on the other hand there are disadvantages, like the rising cost of electricity. If you rely too much on technology you might not know how to live without it.

"Man-made computers have given us the ability to do things faster and to do much more work than could originally be done, but if the human thinking becomes only the digital, then it's a pity. We have to realize that computers are only machines that can do work faster. We, the humans, have to command the machines."

As for the machines they used to create their music, Harry said, "Synthesizers are very honest machines that interpret what we've programmed them to do. Once we put in the concept, the machine will honestly put it out. It's just a tool, it's just a method. It's not anything human." □



"We have to realize that computers are only machines..."

ROCK & ROLL HOTLINE

TUSK TOUR

It was another first for Fleetwood Mac when they inaugurated Chicago's brand-new Rosemont Horizon, performing two shows as part of their ongoing "Tusk" World Tour which has already taken them throughout most of the U.S., as well as Japan, Australia and New Zealand.

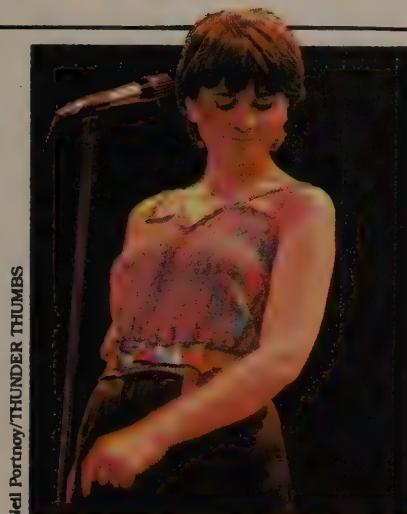
Then they went on to Europe where they thrilled the faithful in Germany, Zurich, Paris, Brussels, and Rotterdam finishing up with six sold-out concerts at England's Wembley Stadium.



LINDA SHIVERS HER TIMBERS

Linda Ronstadt fans will be pleased to learn that she's joining the growing list of musicians who are turning to acting in their spare time. But while others, such as Mick Jagger, Blondie, Meat Loaf, the Bee Gees and Peter Frampton have looked to the silver screen, Linda is taking the big step and will make her acting debut in the Gilbert and Sullivan operetta, "Pirates of Penzance" for Joe Papp's Public Theatre in New York's Central Park.

Linda, a natural soprano, will sing the part of Mabel, originally written for a coloratura. The range will be brought down slightly but, according to Papp, Linda has a slightly higher range than she uses on her albums so it shouldn't be a problem.



Neil Portnoy/THUNDER THUMBS

Linda takes the big step...

AUSSIE ANGELS

Manic, dynamic, powerful, possessed — these are but a few of the words used to describe Doc Neeson, former drama student, now lead singer of yet another new band from Australia: Angel City.

The rest of the band is Rick and John Brewster, who alternate on rhythm and lead guitars, Chris Bailey, and drummer Graham "Buzz" Bidstrup. They're huge stars at home where their two LPs (*Face To Face* and *No Exit*) have gone platinum. Now, they're aiming for that same success in the United States with their debut Epic release, *Face To Face* (a compilation of their two Australian albums), and a cross-country tour.



This is Doc Neeson

CALE GUERRILLA ROCK

John Cale, back in New York after his tour of the United States, and in a very jovial mood, said he was releasing a shortened version of "Ready For War" (from his *Sabotage* LP), on Spy Records, distributed by A&M. The B-side will be the as-yet unrecorded "Rose Garden Funeral Of Sores". There seem to be a lot of rock and roll war songs these days, and John said: "Well, there's Warren Zevon's 'Jungle Work', and Kenny Loggins' 'This Is It'." (Talking Heads' "During Wartime" too.) Does John think there'll be a war? "Yes," he said solemnly. "When the snows melt."

John, a survivor of both the 1960's (when he was with the Velvet Underground), and the 1970's (when he recorded nine amazing albums and produced talents as diverse as Nico, Iggy and Patti Smith), is convinced, as are his fans, that the eighties will bring him everything that the past two decades didn't. His band is Joe Bidwell, Robert Medici, Peter Muny, and Deerfrance and, led by Cale, they're providing some of the most important rock and roll music we have in a setting that is never less than entertaining and provocative. In the past John has performed wearing black leather, military drag, and a fencing outfit, but for his recent shows he was a little more conservative.

JOE PERRY

(Continued from page 18)

The guys in my band (Ralph Morman on vocals, David Hull on bass and Ronnie Stewart on drums) live up to what they're supposed to do, they're in my band because they have a certain style and they're behind what I'm doing and there's a mutual respect but if I have a bad night it all comes down on my shoulders. I've been making all the decisions, handling all the business and the responsibility is mine."

Joe acknowledges that going out on his own really renewed his love for the music. "When I'm onstage and the whole band is working it's just that much more fun for me," he said. "It's like driving in a fast car with everything working right. It's amazing."

"The gigs have been going really well. We've been doing mostly small clubs to get the band tight and I've been singing a lot and my voice has gotten tighter than it's ever been. It's even stronger now than it is on the album. I'm learning how to put my voice on automatic pilot so I can play guitar at the same time and every gig it gets better and better. I listen to the tapes and hear myself up there onstage singing lead and playing the guitar and it's really exciting for me. I look forward to doing it every night."

Perry has earned respect for his distinctive guitar playing as well as his ability to write a song and while he feels that he definitely has a lot to offer in those areas, Joe points to the energy being generated onstage as a big plus. "That's the main thing I have to offer in my performance," he said, "and the kids definitely pick up on that. It's the personality — I don't need flash bombs, I don't need anything else. When the kids see me out there having a good time, getting behind the music and they see the band putting out so much they really pick up on that energy. It's like what the new wave bands are doing — they get out there and they don't use any special effects, they just get out there and show the energy and that's just what we're doing."

The show at My Father's Place was the last club date before the band moved on to larger halls. "The next time we come to New York we'll probably do the Palladium, and that's probably the biggest date we'll play," said Joe. "I'm looking forward to playing two to three-thousand seaters cause the sound is the best and I think that's the best place to see a band. The only problem with clubs is that the younger kids can't get in. That's why when I go out again I'm going to do half and half — half clubs and half theaters. We're also going to try and do some matinees so that younger kids can get in."

After all those years with Aerosmith you'd think that Joe would feel more at home in a huge arena but ever since he began talking about his solo project he's maintained an anti-cavern stance. On this occasion, he's no less definite when it comes to his preferences. "I don't miss those huge arenas cause the vibes in those places are cold," he admitted. "No matter how hot the audience is, you can only be affected by the first thirty rows anyway and that's about as big as a theater. When you walk out onstage in a club or theater you feel ten times as much warmth and energy."

It's only natural to expect that some

folks in the audience are there out of curiosity but that doesn't bother Joe at all. "I do see some Aerosmith fans out there," he said, "but most of the people who come to see the shows know what's going on. They're not expecting to see Aerosmith — they're behind our band and are Joe Perry fans."

"There are lots of people in the audience who really listen to the music and it's hard

for me to get used to that cause I'm used to kids jumping up and down all the time. They do that too but there are more people listening and then they flip out and respond. And what's really great is that they're responding to the new songs, stuff they've never heard on the radio."

"Now I feel like I'm earning their respect and it's much more satisfying. It's a real thrill." □Deane Zimmerman



Ron Journal



Gary Gershoff

Ralph Morman caught in the act.

"I do see some Aerosmith fans out there, but most of the people who come to see the shows know what's going on."

ROCK ACTION



CAPTION

Syl Sylvain signs a poster of his current album as he makes the rounds to promote the lp and his new band. Syl is currently managing himself as he says, "Managers come and go, but I'm going to be with myself for a long time."

ROCK & ROLL HOTLINE



"I've always had a fascination with the sleazier, seamier side of life..."

THE LADY AND THE MARLIN

"I've always had a fascination with the sleazier, seamier side of life," said lyricist extraordinaire Bernie Taupin who, after collaborating with Elton John for ten years, has released his solo debut lp on the Elektra/Asylum label. *He Who Rides The Tiger*. Taupin added that "The Whores Of Paris," a tune from the album, was inspired by the real thing. "When I was living in Paris about five years ago, I spent some time at the clubs and bars and got to know the girls," he said. "You soon find out they have more character and beauty than the ladies of California's Bel-Air who spend their lives shopping for trinkets along Rodeo Drive."

Although the title of the album was set some time ago, there were some who felt that Taupin might have changed it to "He Who Rides The Marlin" after his recent fishing vacation when, living out whatever "Old Man and the Sea" fantasies he might have, Bernie wound up catching a 17 foot, 180 pound blue marlin.

"Marlin are among the most difficult fish to tackle, and this one was no exception," said Taupin, fresh from his expedition in Mexico's Sea of Cortez. "Once I hooked it, the marlin kept jumping in and out of the water and bumping wildly into the boat. Things got pretty dangerous out there, and my arm practically came off my body in the process. And it still hurts!"

SAVE THOSE BOX TOPS

Hall and Oates made a 20-city tour of high schools sponsored by a chewing gum company. The schools that collected the most gum wrappers won a concert with Hall & Oates, plus \$1,000, and Daryl thinks it might be a new trend. "Instead of having to get tour support from record companies, the sponsor here is a regular company, with a kid-related product. This has been successful outside of music, with sports, but it hasn't really been tried with music before."

Hall & Oates — starting a trend?



Neal Preston

Gary Gershoff



And so the show went on...

GUINNESS TO THE RESCUE

There's never a dull moment for the Boomtown Rats. Scheduled to perform their first concert in Dublin since leaving Irish soil two years ago (at the Dublin Dome), the boys were more than a little dismayed to learn that the Irish High Court had cancelled the show a mere three hours before its start. The reason for the action was that the Dublin Dome has never allowed rock & roll to be performed within its hallowed halls.

Rising to the occasion one day later was the Guinness Brewery Family who said: "We cannot disappoint the Irish youth by depriving them of the greatest band with international acclaim that has ever come out of Ireland. For this reason we are donating the use of Leixlip Castle, a family-owned property."

And so the show went on with more than 16,000 ecstatic fans turning out for the event.

GENESIS' 106,000 TICKET CRUSH

After a two-year absence from the stage, Genesis (Tony Banks, Phil Collins & Mike Rutherford) got back into the swing of things with major tours in their native England and the United States. The 40-date British tour was sold-out long in advance with more than $\frac{1}{2}$ million fans vying for the 106,000 available tickets, causing a near crush at box offices across the country. One theater manager in Birmingham said he "could have sold the seats five times over just to the people in the queue."

For the first time in many years, the group (augmented by guitarist Daryl Stuermer and drummer Chester Thompson for the tour) decided to play a number of auditorium-size venues instead of the larger festival-type gigs and this undoubtedly added to the difficulty in obtaining a coveted ticket. Genesis, like so many other groups, based their decision on the visual and aural advantages of the smaller hall.

Genesis is also having huge success with their latest album, *Duke*, (their first release in two years), which features twelve new songs written by the group, including the single, "Misunderstanding."

Genesis is having huge success with their first lp release in two years.



DAVID JOHANSEN X4

PHOTOS BY GARY GREEN.



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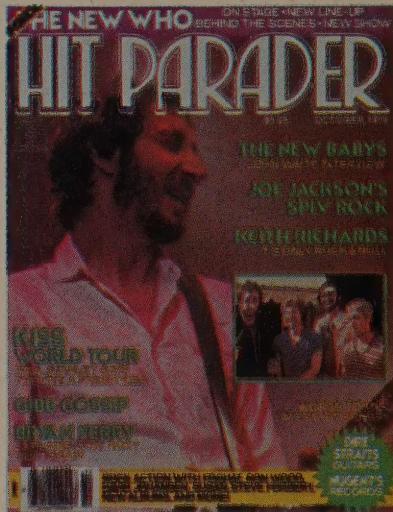
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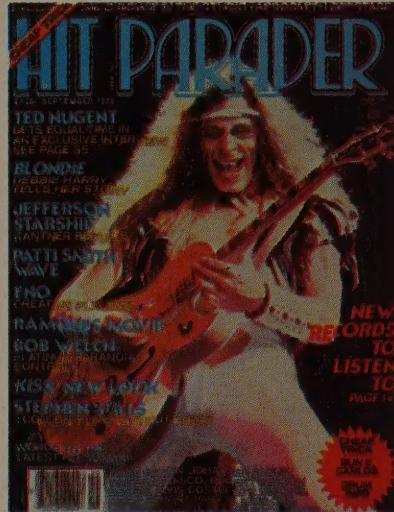
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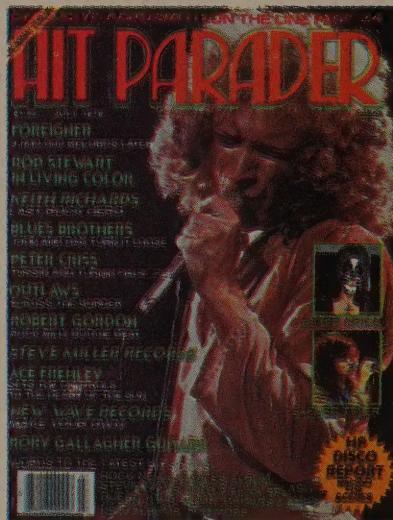
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